

CHRISTIE'S

South Kensington



Motion Picture Cameras
Including a Private Collection

TUESDAY 16 OCTOBER 2001 AT 2.00 P.M.

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Motion Picture Cameras

Including a Private Collection

Tuesday 16 October 2001

AUCTION

Tuesday 16 October 2001 at 2.00 p.m. precisely
At 85 Old Brompton Road, London SW7 3LD

SALE CODE

In sending commissions or making enquiries,
this sale should be referred to as MCA-9217

VIEWING

Sunday 14 October 2001, 1.00 p.m.-4.00 p.m.

Monday 15 October 2001, 9.00 a.m.-7.30 p.m.

Tuesday 16 October 2001, 9.00 a.m.-12.00 noon

ENQUIRIES FOR THIS SALE:

SPECIALISTS

Nicholas Coutts 44 (0)20 731 3011

Nick Hawkins 44 (0)20 731 3278

Michael Pritchard 44 (0)20 731 3279

WRITTEN BIDS AND RESULTS 44 (0)20 7321 3225

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OPEN LINE (U.K. only) is available for this sale 09068 500379

AUTOMATED RESULTS 44 (0)20 7627 2707

(an automated queuing system operates on these lines and clients are put through as quickly as possible)

CLIENT ACCOUNTS

Panayiota Christophi (Buyers) 44 (0)20 7321 3013

Stephen Whiskin (Sellers) 44 (0)20 7321 3022

Back Cover Illustration: lot 20

This sale is subject to the Conditions of Sale printed at the back of this catalogue and to reserves.

[8]

CHRISTIE'S

Buying and Selling at Christie's

BUYING AT AUCTION

If you have not bought with us before please read the following notes and the Conditions of Sale at the end of the catalogue. The contact names on the preceding page will be of assistance, and the staff at the reception counters and in the saleroom will be pleased to answer any questions you may have.

BIDDING

Registration - to bid at the auction you will need a bidding number. Fill in the form at the registration desk. Proof of identity will be required. When you successfully purchase a lot the auctioneer will ask you for your number, and this will show on your invoice. Return your bidding number to the registration desk when you leave. Please bid clearly, using your bidding number or catalogue, and promptly. Bids are usually advanced at 10% increments, e.g. £200, £220, £250, etc. But we remind you that auctioneers do have absolute discretion as to the way they increase the bids.

ABSENTEE BIDDING

In writing: use the Bid Slip in the catalogue or available in the Saleroom. The sale code, date and lot number(s) must be clearly written and preferably be with our Bids Office as soon as possible.

Telephone Bidding in the saleroom: may be arranged with two clear days' notice (to allow the checking of references), and where the lot is expected to realise at least £2,000. (CSK reserves the right to vary this amount at its sole discretion).

Contact Client Services, 44 (0)20 7321 3111

VIEWING

All lots are available for inspection prior to the sale. The previous page gives the dates and times, and the names of specialist staff who can answer your questions. Although Christie's staff will endeavour to answer enquiries, and give advice, the final decision to bid, and the amount to bid, is at your discretion and liability.

ESTIMATES

The estimated prices printed below the catalogue descriptions are the approximate prices expected to be realised, excluding Buyer's Premium. They are not definitive. They are prepared well in advance of the sale and are subject to revision. € denotes the estimate in Euros. Bids are accepted in £ sterling only and the Euro estimate is merely a guide.

GUIDES TO CONDITION

Most catalogues give general guidance as to any damage or restoration on the illustrated lots only. Others, such as toys, give a general grading. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any Lot, and the nature and extent of any damage or restoration, should be confirmed by examination prior to the sale. (See condition 13 of the Conditions of Sale at the back of this catalogue)

ABSENTEE CONDITION REPORTS

If you would like an opinion on the condition of any Lot prior to purchasing, or if you are unable to attend the sale and would like a condition report on any Lot in the sale, telephone the department and they will endeavour to help you. Any reasonable request will be dealt with as promptly as possible.

BUYER'S PREMIUM - 17.5%

Lot numbers which are neither marked (+), (£) nor (*) in the catalogue are sold using the auctioneers VAT margin scheme. Customs and Excise regulations require that the buyer's premium must be invoiced at a rate which is inclusive of any VAT due. For example the premium on such lots would be invoiced at 20.56% (equal to 17.5% plus 17.5% VAT) on the first £50,000 of the hammer price, and 11.75% (equal to 10% plus 17.5% VAT) on the excess over £50,000.

Value Added Tax. See Conditions of Sale 15 at the back of this catalogue.

PAYMENT

Can be made during the sale and, when practicable, lots collected.

If you have not purchased with us previously please speak to the Cashiers, before the sale. They will advise you on the current cheque acceptance procedure (see section 15 of the Conditions of Sale at the end of this catalogue).

DELIVERIES 44 (0)20 7321 3296

Cadogan Tate have an office on our Premises and will be pleased to provide estimates for UK and International Shipping. Alternatively, clients can make their own arrangements. CSK does not provide a packing, postal or delivery service.

EXPORT LICENCES

Overseas buyers, please ensure that you are aware of any restriction or licence requirements for your intended purchase. If you are unsure, please contact your local customs authority, an international shipper or the Christie's shipping office on:
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You will pay normal telephone rates for your local or international call.

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Christie's cannot accept liability for any errors or omissions, howsoever caused. Sellers should await their settlement statement as confirmation of any sold proceeds.

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A live telephone link to the saleroom allows callers to listen to the auction in progress. Please see the information on the title page to check whether the service is available for this sale. Whilst you cannot bid on this service, it is the next best option to attending the sale in person. Calls are charged at 60p per minute at all times.

CATALOGUE DIRECT LINE 44 (0)20 7389 2820

To order a catalogue, contact the subscription department on the above number. Payment may be made by VISA, MASTERCARD, AMERICAN EXPRESS or CONNECT.

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1. Free verbal auction estimates are obtainable from our Central Reception. There is no obligation to sell and no appointment is normally necessary. Some items of a specialist nature may require further research and can be left for subsequent inspection.
2. If you decide to sell you will be given a receipt and your property will be sent to the relevant specialist department for examination and cataloguing.
3. The catalogue is produced and distributed to our subscribers worldwide before the sale and you will be sent a copy.
4. Payment is normally made 14 days after the sale, less charges where applicable, provided we have been paid by the purchaser. VAT is charged on all services. Details are given on your receipt as well as in our separate brochure entitled 'Charges'.
5. The reserves and other sale instructions are not accepted direct from the Internet

OPENING TIMES

Monday, 9.00 a.m. - 7.30 p.m.

Tuesday-Friday, 9.00 a.m. - 5.00 p.m.

Sunday, 1.00 p.m. - 4.00 p.m. (Viewing only)

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Christie's generally offers property consigned by others for sale at public auction. From time to time, lots are offered which Christie's International Plc or one of its subsidiary companies owns in whole or in part. Each such lot is offered subject to a reserve and is identified with the symbol Δ next to the lot number. On occasion Christie's has a direct financial interest in lots consigned for sale. This interest may include guaranteeing a minimum price to the consignor of property or making an advance to the consignor which is secured solely by consigned property. Such property is also offered subject to a reserve and will be identified by the symbol $\circ$ next to the lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with the appropriate symbol but will state in a legend at the front of the catalogue that we have an interest in every lot in the sale.

Collection and Storage Charges for Buyers

Specified lots, marked with a dot (•) not cleared by 1.00 p.m. on the 7th business day following the sale will be removed to the warehouse of:

Cadogan Tate Ltd., Fine Art Services
Cadogan House, 2 Relay Road,
London W12 7JS.
Telephone: 44 (0)20 8735 3700.
Facsimile: 44 (0)20 8735 3701

Lots will be available for collection following transfer to Cadogan Tate, every business day from 9.00 a.m. to 5.00 p.m.

FEES

Charge Type	Paintings	Furniture/Objects
Transfer	£3.20(+VAT)	£18.50(+VAT)
Storage per day	£1.60(+VAT)	£3.20(+VAT)

(Exceptionally large pictures will be subject to a surcharge).

INSURANCE:

Buyers are reminded of their responsibility for purchased lots as outlined in Paragraph 16 of our Conditions of Sale for Buyers; as printed at the back of this catalogue. Under these conditions Christie's provides insurance cover for a maximum of 7 days after the date of the sale. From the day of transfer to Cadogan Tate, all sold lots are insured by Cadogan Tate at the Hammer Price and all unsold lots are insured at the agreed Reserve or at Christie's valuation. The insurance premium is 0.5% thereof or 100% of the storage charges, whichever is smaller.

PAYMENT:

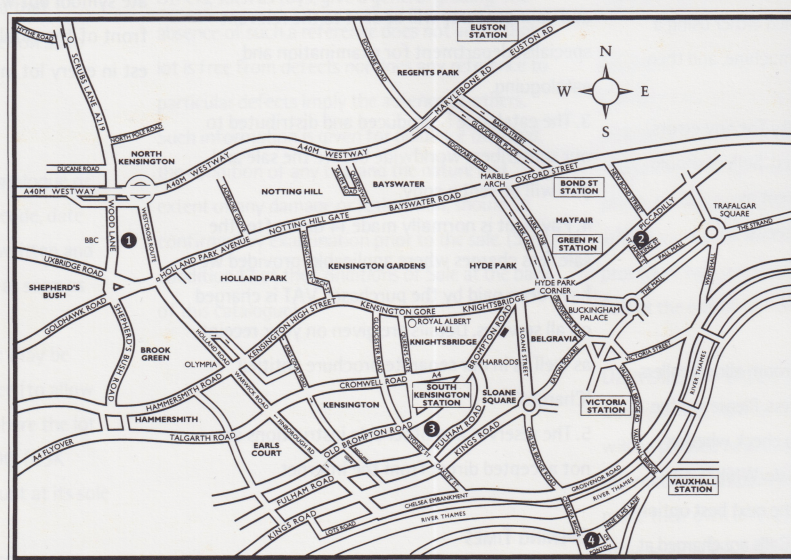
In advance (please telephone 44 (0)20 8735 3700 to ascertain the amount due) by: cheque, inter-bank transfer or credit card by telephone.

At the time of collection by: cash, cheque with banker's card, credit card, bank draft or traveller's cheque

Lots may only be released from Cadogan Tate's warehouse on production of the blue delivery order collected from the cashier's office at Christie's, 8 King Street, London SW1 or 85 Old Brompton Road, London SW7

The removal and/or storage by Cadogan Tate of any Lots will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington. Please note in particular the following:

1. Cadogan Tate Limited do not accept any liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.
2. Cadogan Tate Limited reserve a lien over all goods in their possession for payment of storage and all other charges due to them.



1 Cadogan Tate (Warehouse) 2 Christie's King Street 3 Christie's South Kensington 4 Christie's Ponton Road

Motion Picture Cameras, including a Private Collection

Catalogue

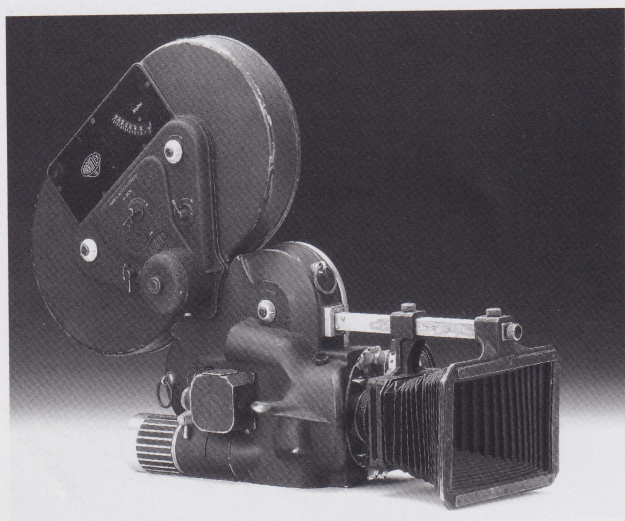
All sales subject to the Conditions printed in this catalogue

Tuesday 16 October 2001 at 2.00 p.m.

+ or Ω next to the lot number indicates that VAT at the standard rate of 17.5% is payable by the buyer on the final bid price (hammer price), plus buyer's premium.

* next to the lot number indicates that VAT at the reduced rate of 5% is payable on the final bid price (hammer price), plus buyer's premium.

Estimates are not generally given for lots expected to realise under £200.



1

ARRIFLEX 16ST, CIRCA 1960

Arnold & Richter, Munich, Germany; 16mm., body stamped no. 14607, 180-degree mirror reflex shutter mechanism, with frame counter, interchangeable torque motor for 8-50fps, 120-metre external film magazine with calibrated display, matte box with leather bellows, tachometer, a turret-mount holding a *Schneider* Cinegon f/1.8 10mm. lens no. 6101546, an *Schneider*-Cine-Xenon f/2 50mm. lens no. 7033227, with cable and a spare variable motor and a hand-grip

Estimate £300-400

US\$440-580

€480-640

1



2

ARRIFLEX IIB, CIRCA 1957

Arnold & Richter, Munich, Germany; 35mm., body stamped no. B5874, with variable motor for 6-35fps, turret mount for three lenses, metal matte box and 60-metre magazine, on an Arriflex stand, with power cable, an Arriflex-fit *Som Berthiot* Paris, Pan-Cinor f/2.4 17.5-70mm. lens no. AC5627 in a fitted carrying case

Estimate £600-800

US\$880-1,200

€960-1,300

2



3

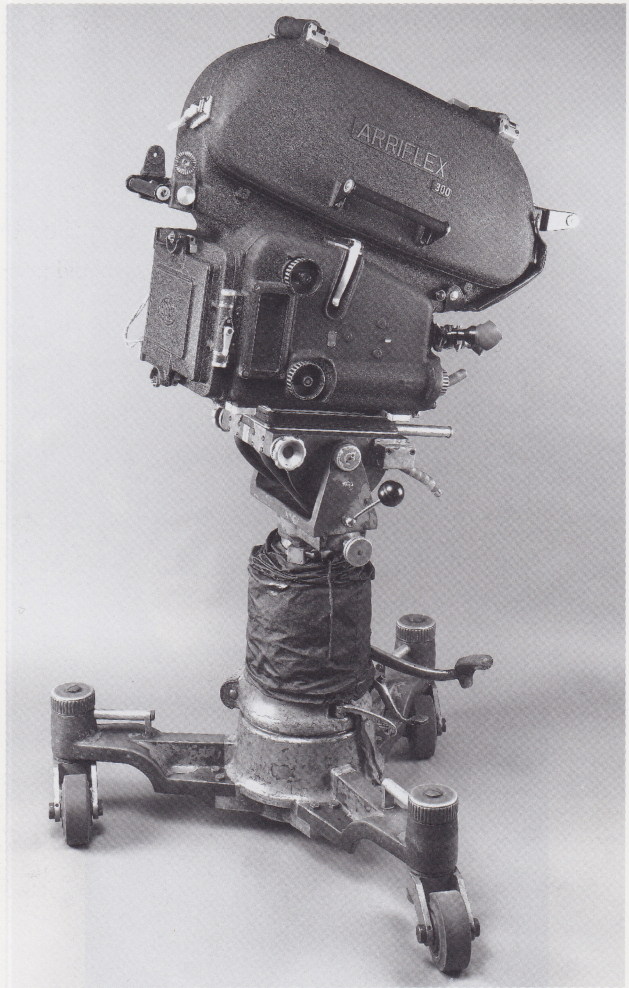
3

ARRIFLEX IIA, CIRCA 1950

Arnold & Richter, Munich, Germany; 35mm., body stamped no. 3062, 12-volt quick start motor, with 180-degree shutter, film transport claw with registration pin action, parallax free reflex shutter mechanism, 60-metre magazine, metal matte box, a *Taylor Taylor Hobson* Cooke Speed Panchro Series II f/1.8 25mm. lens no. 537343 and an *Astro-Berlin* Fernbildlinse f/5 300mm. lens no. 32799, in a carrying case; an Arriflex wood tripod

Estimate £600-800

US\$880-1,200
€960-1,300



4

*4•

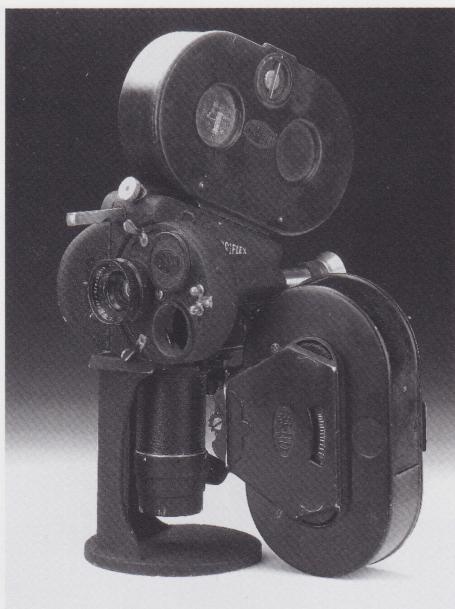
ARRIFLEX STUDIO OUTFIT, CIRCA 1967

Arnold & Richter, Munich, Germany; 35mm., comprising Arriflex 35 IIC no. 7938, mirror reflex viewfinder, film transport claw with registration pin action, turret-mount for three lenses, Arri-blimp 300 with synchronous motor for 1000ft magazine, acoustically insulated adjustment for remote external focus drive, external diaphragm and focal length control, in a fitted Arriflex metal storage case on castors, two *Newall* 1000ft film magazines in fitted metal cases, an Arriflex hydraulic stand, an Arrilux three switch halogen camera mounted lamp with two removable glass filters, matte box, a Cooke Speed Panchro f/2 T2.2 25mm. lens no. 604044, a Cooke Speed Panchro f/2 T2.3 32mm. lens no. 615777, a Cooke Speed Panchro f/2 T2.3 40mm. lens no. 601802, a Cooke Speed Panchro f/2 T2.3 50mm. lens no. 615802, a Cooke Speed Panchro f/2 T2.3 75mm. lens no. 608926, a Cooke Speed Panchro f/2 T2.2 18mm. lens no. 572087, in a fitted Arriflex metal case and other small accessories, Arriflex 35 IIC instruction manual and *50 Years of Arri 1917-1967* anniversary book

Estimate £6,000-9,000

US\$8,800-13,000
€9,600-14,000

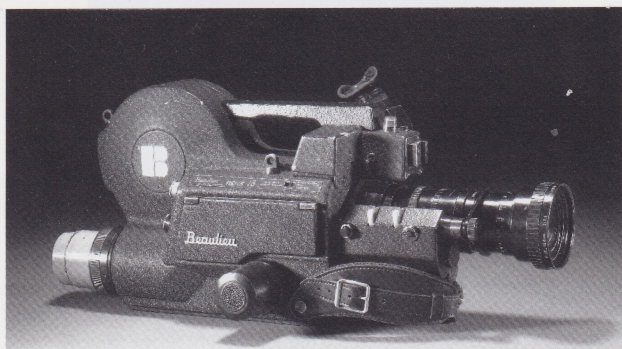
Arnold & Richter KG received an award of merit in 1966 from the Academy of Motion Picture Arts and Sciences for the design and development of the Arriflex 35mm motion picture reflex camera



7 (stand not included)



8



9

***5**

50 YEARS OF ARRI 1917-67

Arnold & Richter, Munich, Germany; blue cloth covers, *50 Years of Arnold & Richter KG Munich (Arri)*

Describes and illustrates the history of the Arriflex company and products.

Ω6

ARRIFLEX 16ST, CIRCA 1960

Arnold & Richter, Munich, Germany; 16mm., body stamped no. 6130 variable interchangeable motor, with 30-metre internal film capacity, frame and footage counter, turret-mount and tachometer

Estimate £600-700

US\$880-1,000

€960-1,100

7

ARRIFLEX 35II, CIRCA 1938

Arnold & Richter, Munich, Germany; 35mm., body stamped no. 527, electric motor, with double bladed mirror reflex shutter, tachometer, two external metal 60-metre film magazines, a variable speed motor and turret lens mount with a *Schnieder* Xenon f/2 50mm. lens no. 3846580

Estimate £400-600

US\$590-870

€640-960

8

BEAULIEU R16 AUTOMATIC, CIRCA 1968

Beaulieu Cinéma, Paris; 16mm., body stamped no. 667710, electric motor, with internal 30-metre film capacity and an external 60-metre film capacity magazine, with a *P. Angénieux* Paris, Type 10 x 12B f/2.2 120mm. zoom lens no. 1273653, in maker's carrying case with charging cables

Estimate £200-300

US\$300-440

€320-480

***9**

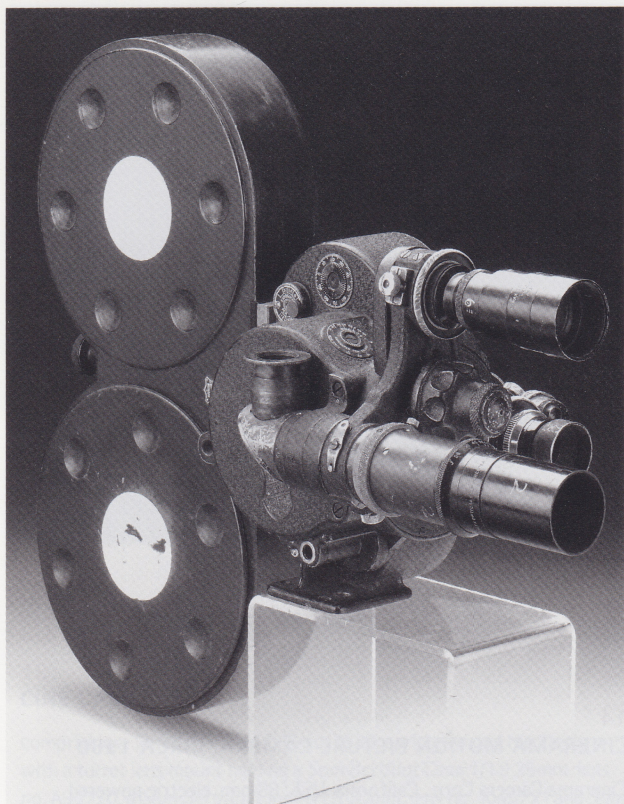
BEAULIEU NEWS 16, CIRCA 1970

Beaulieu Cinéma, Paris; 16mm., body stamped no. 630754, reflex viewfinder, electric interchangeable motor, with automatic diaphragm, film speed dial, tachometer calibrated for 24fps and 25fps and 12-40fps with variable motor, power indicator, footage counter, 60-metre internal film capacity spool, a power zoom mounting with a *P. Angénieux* zoom f/2.2 12-120mm. lens no. 1364464; accessories including double crystal pilot modules for 24fps and 25fps, a spare type S motor in maker's box and amplifier, (*display glass missing*), in maker's metal case with camera instruction manual

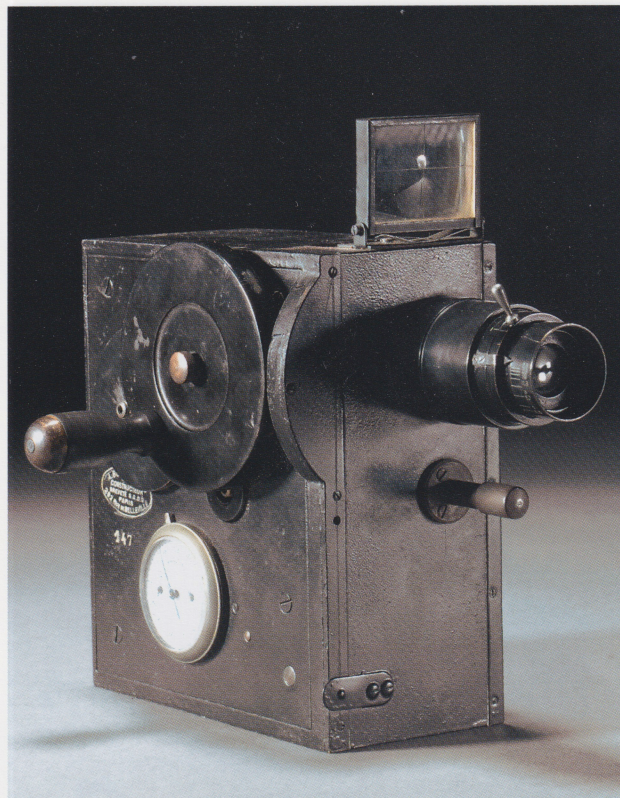
Estimate £600-900

US\$880-1,300

€960-1,400



11



12

10

BEAULIEU R16 AUTOMATIC, CIRCA 1968

Beaulieu Cinéma, Paris; 16mm., body stamped no. 61840, electric motor, with a 30-metre internal film capacity, a 60-metre capacity external magazine, with a *P. Angenieux* Type 10 x 12B f/2.2 12-120mm. zoom lens no. 1238697 and two additional 60-metre magazines

Estimate £200-300

US\$300-440

€320-480

11

EYEMO MODEL Q, CIRCA 1926

Bell & Howell Corp., Chicago, USA; 35mm., black crackle-finish metal body stamped 372515, key-wound spring mechanism, with a waist level reflex viewfinder, a universal viewfinder, a *Bell & Howell* 1000ft black-painted wood magazine, a three lens turret-mount holding an *Ilex Optical Co.*, *Rochester Cinemat* f/2.9 4inch lens no. 1653, a *Bell & Howell* Eymax f/4.5 152.4mm. telephoto lens no. 281238, a *Bell & Howell* Eymax f/2.8 2inch lens no. 275945

Due to its sturdy construction this type of camera was used by the American armed forces during the second world war. It was also widely used for other newsreel photography.

12

CINEX (1ST MODEL), CIRCA 1920

Etablissements Alphonse Bourdureau, Paris; 35mm., hand-cranked (*repositioned handle*), black painted cast metal body stamped A. BOURDUREAU CONSTRUCTEUR BREVETÉ S.G.D.G. PARIS 262 RUE DE BELLEVILLE NO. 147, with folding Newton-type finder, film punch, 15-metre film capacity with spool loaded film, a frame counter with enamelled dial calibrated 4-52fps, two subsidiary dials calibrated for 1-10-metres and 10-100-metres, the mechanism with single claw 16-tooth sprocket movement, with two single sprocket guard rollers, and an *Optis, Paris* Anastigmat f/3.5 50mm. lens no. 10403

Estimate £2,500-3,500

US\$3,700-5,100

€4,000-5,600

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 4, no.892



13

13 BUTCHER'S CINEMATOGRAPHIC CAMERA, CIRCA 1913

Williamson Kinematograph Co., London; 28mm., leather covered wood-body, hand-cranked, red footage viewing window, reset footage counter button, 30-metre film capacity using spool loaded film, leather carrying handle, maker's wood and brass crank-handle, the back with embossed plate for THE PATHESCOPE CO. OF AMERICA INC AEOLIAN HALL NEW YORK NO. 689, the mechanism with a single 24-tooth sprocket movement with two single sprocket guard rollers and two guide rollers, two sprung film retaining arms, metal film spool, *Williamson's* patent double-claw movement, stamped PAT.NO. 21707/08, feed and take-up spindles, the interior with original paper instruction label to avoid film fogging, interior of wooden base stamped 689, with a *Carl Zeiss, Jena* Tessar f/6.3 75mm. lens no. 99362

Estimate £800-1,200

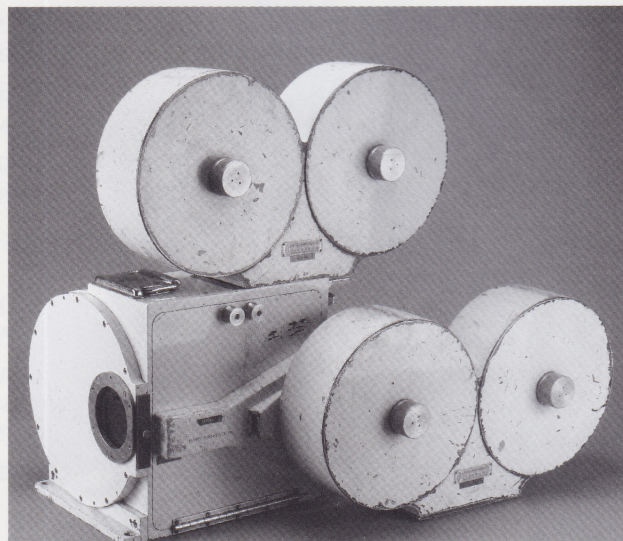
US\$1,200-1,700
€1,300-1,900

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 2, no.363.

The 28mm. safety film format was always more popular as a projection medium than for shooting films. Pathé adopted this format for one model only which proved to be more successful than this Butcher camera. However, 35mm. remained the professional format for making films and 28mm. cinematographic cameras are rare.

This model was made only for the American market, supplied by W. Butcher & Sons for The American Pathescope Company and manufactured at the Williamson factory in Willesden, London.



14

14 CINERAMA MOTION PICTURE CAMERA, CIRCA 1960

Cinerama Camera Corp., California, USA; 65mm., electric powered mechanism, with white-painted metal case, footage counter, frame speed setting lever, metal plaque stamped CINERAMA CAMERA CORP - HS-70-APR-SER-61, two 1000ft film magazines each with plaque stamped HS-70-A-MR-SER-121/HS-70-A-MR-SER-121, an internal viewfinder with metal plaque stamped BS-70-A SER-61 and an internal adjustable focusing *Schneider* Componon f/5.6 60mm. lens no. 5746617, a detachable pulse synchronised motor and a magazine motor drive unit, the camera and motors contained in two maker's fitted cases

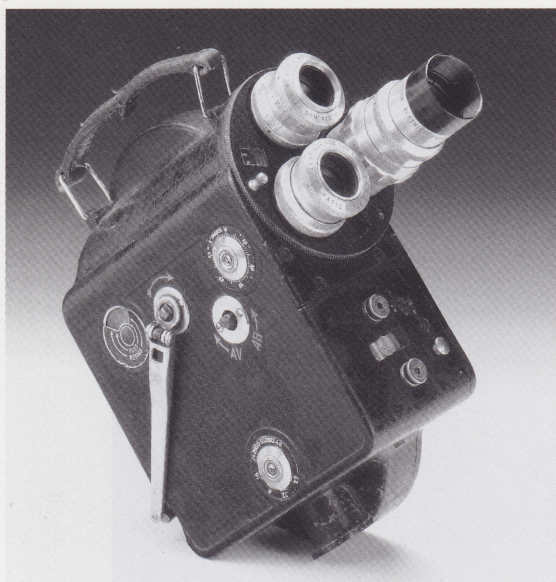
Estimate £4,000-6,000

US\$5,900-8,700
€6,400-9,600

Cinerama was the idea of motion picture engineer Fred Waller and was one of the most spectacular films systems to be developed. His work at the Paramount studios in the 1930s led him to understand that a sense of depth and realism could be achieved by a wide curved screen that included the viewer's peripheral vision. The system was developed in 1952 and originally used three interlocked 35mm. cameras for shooting, and three projectors with an arc shaped screen to produce a high resolution picture in the cinema.

This arrangement proved expensive, and competition from other film systems led to it being abandoned in a favour of a single lens system which used a 65mm. camera and a 70mm. projector. The Cinemrama name was retained for commercial reasons.

While a number of films shown under the Cinerama banner were of high quality, they were Cinerama in name only. *It's a Mad, Mad, Mad, Mad World* was the first film to receive the single film, single lens projection presentation. It was near completion when producer and director Stanley Kramer was approached with the offer to showcase his gigantic comedy on the curved screen. Unfortunately the film had been shot on a 70mm Ultra Panavision system which did not replicate the Cinerama effect. Later films would be photographed with some consideration for the curved screen, but latterly the name Cinerama was used to represent a theatre chain rather than the process itself.



15 (part)

15 CINÉ CAMERAS

comprising a 16mm. *Gic* ETM P.16 no. 2539, spring-wound mechanism, with a turret lens mount holding a *Som Berthiot* Cinor f/1.9 25mm. lens no. A93720, a *Som Berthiot* Cinor f/1.5 20mm. lens no. 1045721 and *Som Berthiot* Tele-Cinor f/3.5 75cm. lens no. 1041485; a 35mm. *Debie* Sept camera, spring wound mechanism, with square motor housing and a *Ruet* Anastigmat f/3.5 50mm. lens no. 1331; a 16mm. *Pathé* Super 16 ciné camera no. 6068, with a turret lens mount holding a *Som Berthiot* Cinor D f/2.8 15mm. lens no. 7500578, a *Som Berthiot* Cinor f/1.5 25mm. lens no. 862344 and a *Som Berthiot* Tele-Cinor f/2.5 75mm. lens no. 865174; a 9.5mm. *Midas* camera/projector with battery compartment and film spool, with a *Taylor-Hobson* Anastigmat Cam lens no. 155640 (4)

17 CINÉ CAMERAS

comprising a 9.5mm. *I.C.M.*, Tourist camera, with a *Som Berthiot* f/1.9 20mm. Cinor lens no. 80315; a 16mm. *Eumig* C16R camera, with a *Eumigar* f/1.9 25mm. lens no. 943862, in maker's carrying case; a 16mm. *QRS-DeVry* ciné camera, cast metal body, with a *Kodak-Anastigmat* f/3.5 20mm. lens (3)

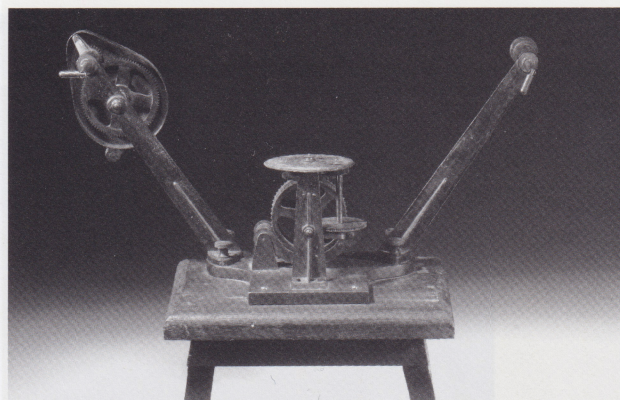
16 CINEMATOGRAPHIC TRIPODS

comprising an Akeley wooden tripod with geared metal head, together with another tripod (2)

18 CINÉ CAMERAS

comprising a 16mm., *Eumig* C16R camera, with a *Eumigar* f/1.9 25mm. lens no. 496065, a 9.5mm. *Pathé-Baby*, brown leather covered case, with matching tripod; a 9.5mm. *Pathé-Baby* projector in maker's box with instruction booklet, catalogues and twenty nine films on spools, a 16mm. *Kiev* 16Y, turret ciné camera, in maker's carrying with instruction booklet, a wooden clapper-board

Condition: 4



21

19 CINEMATOGRAPHIC TRIPOD

metal hand-cranked geared head with camera mounting plate and wooden legs, (lacking winding handle and one leg extension)

+20 MODERN CINÉMA LUMIÈRE, CIRCA 1907

finished in the red, white and blue of the French national flag, and printed with the legend, POUR LA PROVINCE 'MODERN CINÉMA LUMIÈRE' SPECTACLE GRANDIOSE ET INÉDIT. LA DIRECTION AURA L'HONNEUR D'OFFIR L'AIMABLE PUBLIC QUI ASSISTE AUX REPRÉSENTATIONS DONNÉES DANS CETTE VILLE LA PRIMEUR DE SES SENSATIONNELS PROGRAMMES. SOIRÉES ESSENTIELLEMENT MONDAINES OÙ LE CHARME ET LA VARIÉTÉ DES VUES LES PLUS NOUVELLES Séduisent toutes les imaginations. La partie Dramatique émeut jusqu'aux larmes; Le Comique provoque le fou rire général; L'ensemble est toujours instructif et de bon goût. Le lieu et la date des représentations ainsi que le prix des places seront annoncés ultérieur par le crier - 85 x 63cm, (33½ x 23¾in.), printed by *L.Clementelle*, 8 rue de la pyramide, Lyon-Vaise

Estimate £1,000-1,500

US\$1,500-2,200
€1,600-2,400

LITERATURE:

Jean-Louis Capitaine (1993), *L'invitation au cinématographe: Posters 1895-1897*.

See back cover illustration.

21 FILM MEASURER, CIRCA 1910

Pierre Victor Continsouza, Paris, 35mm., with central brass take-up wheel, silvered dial with two scales calibrated from 0-100 and 100-500, each with hand indicators, dial engraved CINÉMATOGRAPHE PATHÉ FRÈRES PARIS, and two spool winding arms, mounted on a wooden stand

This piece of apparatus was distributed by Pathé Frères. There is a similar example in the collection at Cinémathèque Française, Paris



22

22

CINEMATOGRAPHIC CAMERA, 1899/1900 [?]

Alfred Darling, Hove, West Sussex, England; 35mm., brass bound polished mahogany case stamped 771, hand-cranked, with a C.P. Goerz f/3 5.5cm. lens no. 567791, variable shutter stamped AD, double claw movement, film punch mechanism, folding viewfinder (*lacking glass*), a two sprocket mechanism, 16-tooth sprockets with bakelite retaining rollers, gate assembly stamped with AD logo, sprung steel insert pressure plate, aperture plate stamped miniature AD logo, slide back focusing tube, two 50-metre capacity wooden film magazines stamped with AD logo, the door with clips holding two effect aperture plates, one for telescope or magnifier effect the other for binocular effect, both stamped with AD logo, the operating side of the camera with a film measure dial in metres with AD logo, a film punch knob, crank socket for eight frames per turn and original winding handle

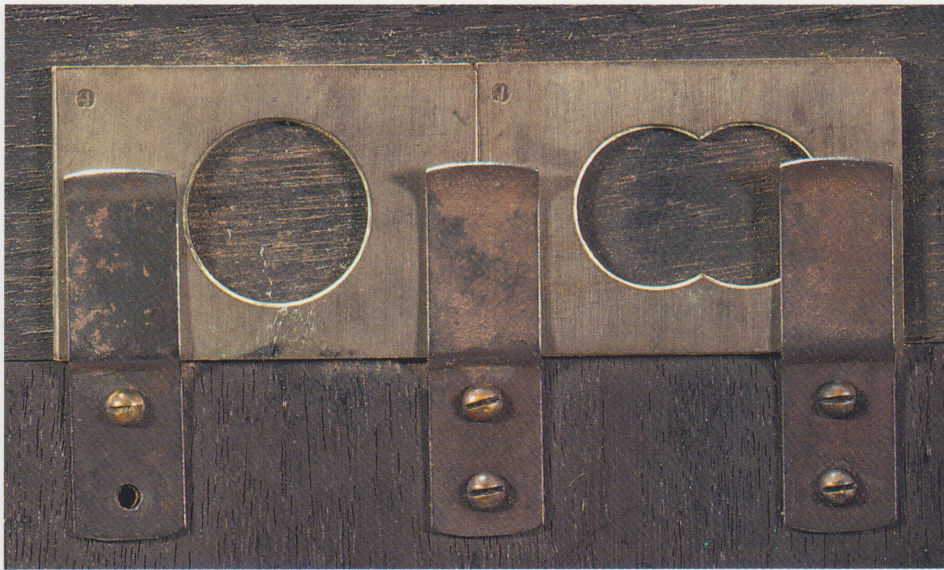
Estimate £4,000-6,000

US\$5,900-8,700

€6,400-9,600

LITERATURE:

Stephen Herbert and Luke McKernan ed, BFI, (1996) *Who's Who of Victorian Cinema: A Worldwide Survey* p.37, 135. Peter Ariel (1989), *Ariel Cinematographic Register*, band 3, no. 600, 601, band 4, no.908. Stephen Herbert (2000) unpublished research D.B. Thomas (1969), *The First Colour Motion Pictures* p.8-10. John Barnes (1992), *Filming the Boer War*, p.39-48. Rachael Low and Roger Manvell, (1997) *The History of the British Film 1896-1906* Vol.1, p.60. John Barnes (1998), *The Beginnings of the Cinema in England 1894-1901* Vol.5, p.93-94. John Barnes (1983), *The Rise of the Cinema in Great Britain* Vol.2, p.80-103. John Barnes (1983), *Pioneers of British Film*, Vol.3, p.31-34.



(detail of Mattes)

Alfred Darling (1862-1931) of Hove, West Sussex, England, was one of the earliest pioneers of film technology. He produced cameras for James Williamson, G.A. Smith, Charles Urban and many other pioneers of the British film-making scene in the late Victorian and early Edwardian period.

George Albert Smith (1864-1959) was Charles Urban's closest collaborator. In the early 1880s he developed a hypnotism act in Brighton which purported to demonstrate 'second sight'. His act came to the attention of the Society for Psychical Research, for whom he conducted many bogus experiments, becoming private secretary to its honorary secretary Edmund Gurney. From 1892 he ran a pleasure garden in Brighton, then in 1896/7 became interested in cinematography and started making innovative trick films. He became a film processor and undertook work for the Warwick Trading Company. In 1903, at Urban's invitation, he carried on Edward R. Turner's experiments in colour cinematography, and in 1906 patented Kinemacolor. Kinemacolor brought Smith great acclaim and a silver medal awarded by the Royal Society of Arts. He quarrelled with Urban after he sold his rights in Kinemacolor, believing that Urban had cheated him, while Urban believed Smith had sold colour secrets to his rivals. They were reconciled only when Urban moved to Brighton in 1938. A remarkable man of varied talents, Smith's highly inventive trick films are now some of the most admired of their period.

Many parts of camera are stamped with the AD logo. This model appears to be made chiefly for export, while the film counter calibrated in metres and the film punch marked '1892' suggests a mainly French market.

The most interesting fact about this camera is that the gate will accept removable aperture plates or 'matte plates' and that the two spare plates have survived with the camera.

In 1899 G.A. Smith purchased a camera from Alfred Darling. Some months later he shot the important narrative film *Grandma's Reading Glass*, which famously includes shots of an eye looking through a magnifying glass: the shots are framed with a circular mask. The Warwick Trading Company's catalogue for April 1901 described it thus:

Grandma is seen at work at her sewing-table, while her little grandson is playfully handling her reading-glass, focussing same on various

objects, viz., a newspaper, his watch, the canary, grandma's eye, and the kitten, which objects are shown in abnormal size on the screen when projected. The conception is to produce on the screen the various objects as they appeared to Willy while looking through the glass in their enormously enlarged form. The big print on the newspaper, the visible working of the mechanism of the watch, the fluttering of the canary in the cage, the blinking of grandma's eye, and the inquisitive look of the kitten, is most amusing to behold. The novelty of the subject is sure to please every audience.

John Barnes suggests that these and similarly masked shots in another Smith film, *Through a Telescope*, were all filmed in 1900 using a circular matte in the camera.

The existence of this Alfred Darling camera with a circular special effect plate (with a cut-out identical in size to the one used to make the early special effects films) strongly suggests that this was the same type of camera he used for filming *Grandma's Reading Glass* and *Through a Telescope*.

There are some clues to the technical history of this camera. Subsequent to early use as a conventional camera it was modified for other uses. Filled slots at the back of the case suggest that it may have been used as a printer at some time, though these may equally suggest use as a rostrum camera with more convenient external magazines. Certainly the presence of a tripod bush on top of the camera body, in order for the artwork to be shot the right way up, assume a conventional forward movement of the film.

Many external fittings have been subsequently removed and the holes filled in. The nameplate on the front has also been removed, which could have been original or one supplied by Kinematograph Exchange Co, a company that recycled many early cameras in the 1920s and frequently added their own nameplate.

The Alfred Darling aperture plates fitted to the camera are probably the earliest-known surviving motion picture camera effects (mattes). Almost certainly, they are identical to the earliest designs by Darling, possibly the first aperture effect mattes ever made.



23

23

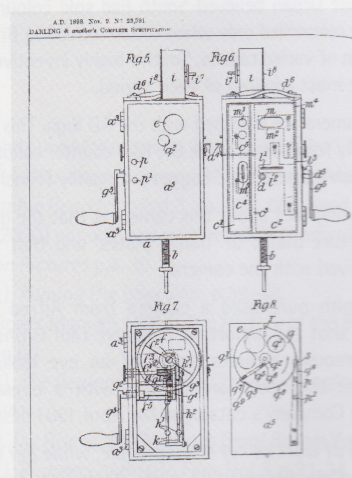
BIOKAM, INTRODUCED IN 1899

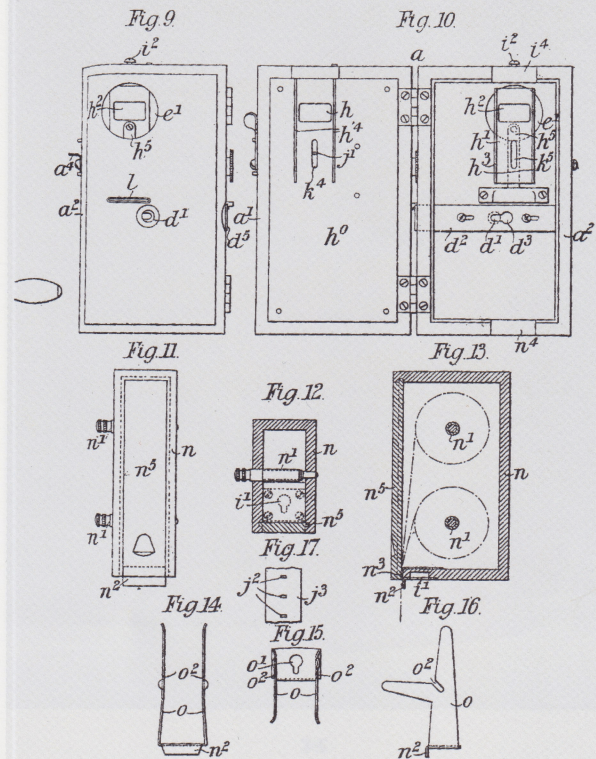
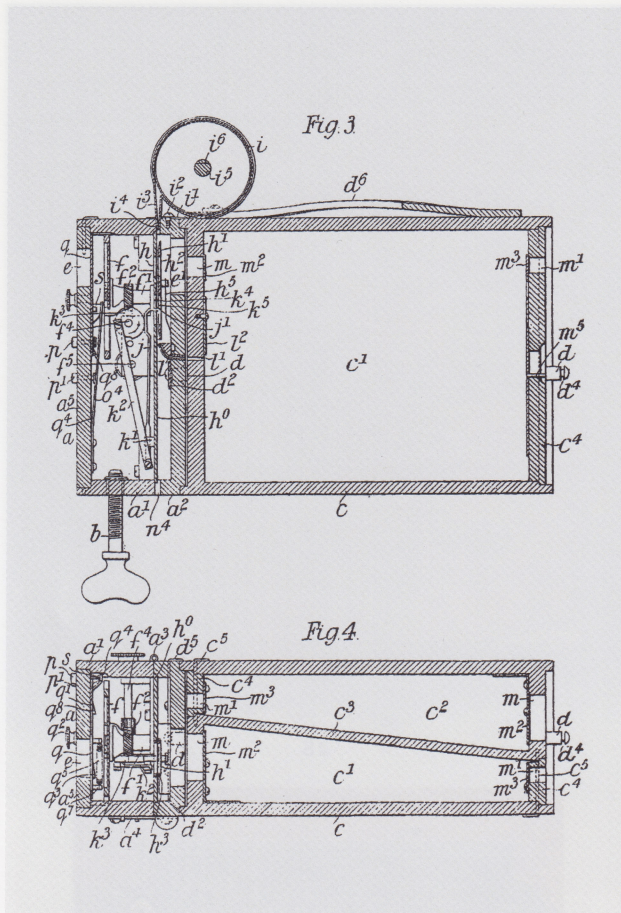
Alfred Darling, Hove, West Sussex, England; 17.5mm., polished mahogany case stamped no. 152, hand-cranked, with wood and brass winding handle, the front panel with metal plate printed THE BIOKAM REGISTERED PATENTS APPLIED FOR IN GREAT BRITAIN, UNITED STATES OF AMERICA FRANCE AND GERMANY, two brass button knobs with adjacent marking for TIME and SNAP, a brass bound f/7 38mm. lens no. 63068 engraved EURYSCOP VOIGTLAENDER & SOHN A.G. BRUNSWICK, with an arrow marked on the wood for setting the internal snapshot shutter, the interior with a reciprocating claw mechanism geared to a cam, the exterior with protruding crank shaft for eight frames per turn, the second crank giving one picture per turn, a large catch allowing the back part of the mechanism to hinge open and a sliding catch allowing the whole mechanism to be removed from the film chamber

Estimate £4,000-6,000

US\$5,900-8,700

€6,400-9,600





LITERATURE:

Michel Auer and Michèle Ory (1979), *Histoire de la caméra ciné amateur*, p. 62-63.

Peter Ariel (1989), *Ariel Cinematographica Register*, Band 2, no. 310.

This was an ingenious and practical camera, printer and projector, using centre perforated 17.5mm. film. It was manufactured by Alfred Darling and sold by the Warwick Trading Company

The camera was designed as a complete system that could take snapshots and film motion pictures at the same time. The double-ended body allows two films to be exposed before it is necessary to return to the dark room. The film threading part of the camera has a brass plate acting as front gate with a centre perforation claw protruding from the internal chamber. The rear part of the camera has a sprung pressure plate and a large threaded brass flange covering a hole for light to enter when the unit is used for printing or projection. To use as a projector, a wooden film box and metal spool-arm would be needed; these were also sold by the maker as optional accessories.

The film has no conventional take-up, but falls into a receptacle. Having processed the negative, a positive could then be printed using the same mechanism. Finally, the positive could be projected using just the front section of the camera mounted in front of a magic lantern. An imaginative solution to the home cinema problem a century ago.



24

24 CINEMATOGRAPHIC CAMERA, 1905-10

Alfred Darling, Hove, West Sussex, England; 35mm., polished mahogany case, hand-cranked with wood and brass winding handle, leather carrying strap, dial calibrated for 12-24 IMAGES PAR SECONDES with AD logo, film measure dial calibrated for 0-100 metres, crank socket for 8-frames per turn, 100 metre film capacity, two internal film magazines, film chamber with a 16-tooth, two-sprocket mechanism each with a sprung guard roller, gate assembly stamped with AD logo, glass pressure-plate, shutter with fixed blade stamped AD, two variable blades, main mechanism stamped with AD logo, a flywheel and gear chain and a double claw movement, an *H. Duplouch* Paris, Anastigmat Lucidor Series II f/3.8 54mm. lens no. 3906, the lens mount engraved *Mons Paramentier Bruxelles*

Estimate £800-1,200

US\$1,200-1,700
€1,300-1,900



25



25 (detail)

25

ALFRED DARLING CINEMATOGRAPHIC CAMERA, CIRCA 1899

Hove, West Sussex, England; 35mm., hand-cranked, polished light wood-body, single sprocket mechanism with double claw movement, two 100ft internal magazines with velvet lined slots top and bottom, extra magazine facility for printing, metal badge stamped WILL DAY, KINUTILITIES, LONDON.W.C., viewfinder, replica crank-handle and an *Opt. Werke, Rudersdorf A-G*, Ruo Kino f/2 42cm. lens, focusing under 1m to infinity

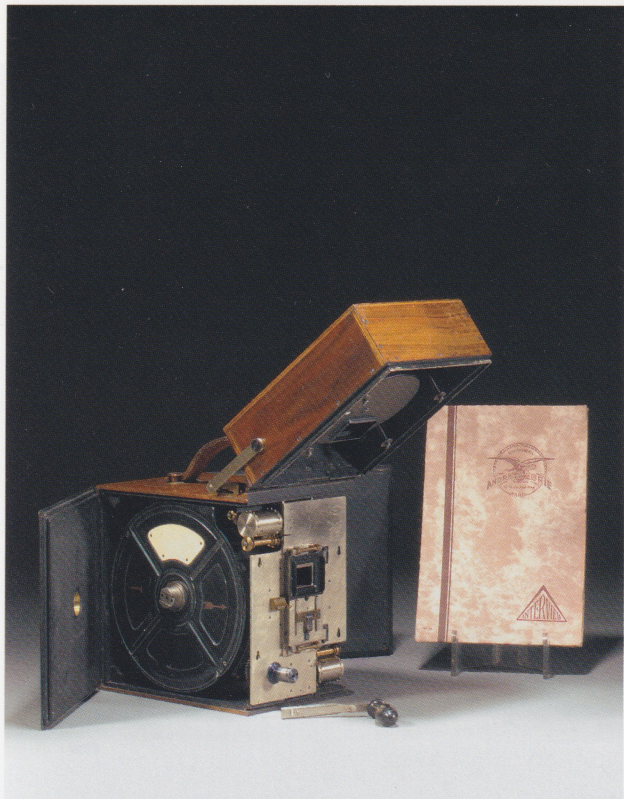
Estimate £2,500-3,500

US\$3,700-5,100
€4,000-5,600

LITERATURE:

Stephen Herbert and Luke McKernan (1996), *Who's Who of Victorian Cinema: A Worldwide Survey* p.13,38,126.

Will Day (1873-1931) was a film showman in the 1890s who went on to become a patentee and manufacturer of film equipment. He was also a collector and historian of motion picture apparatus and later a sponsor of the television pioneer John Logie Baird.



26



26

26 **INTERVIEW, CIRCA 1922**

André Debie, Paris; 35mm, cross-banded and veneered polished walnut case, hand-cranked, with winding handle, metal plaque engraved 'INTERVIEW' ETABLISSEMENTS ANDRÉ DEBRIE CONSTRUCTEURS PARIS MADE IN FRANCE, another plaque engraved AGENCE DEBRIE LONDON 21, MORTIMER ST., W1 PHONE: MUSEUM 3607, 120-metre film capacity, two internal film magazines, rear of camera with dial calibrated 0-16ft and 0-300 metres, bubble-level, through the lens viewfinder, film punch, side with folding Newton-type viewfinder, inside chamber with a co-axial film arrangement, double claw movement, top and bottom 16-tooth sprockets, adjustable shutter and a *H. Roussel Paris* Stylor f/3.5 50mm. lens no. 39805, in maker's carrying and maker's instruction booklet

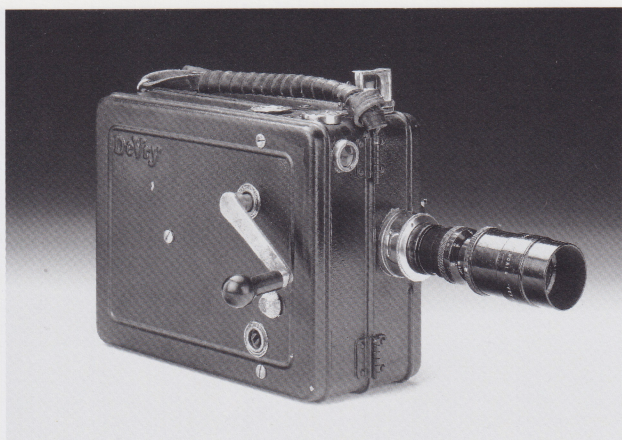
Estimate £2,500-3,500

US\$3,700-5,100

€4,000-5,600

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 2, no.343.

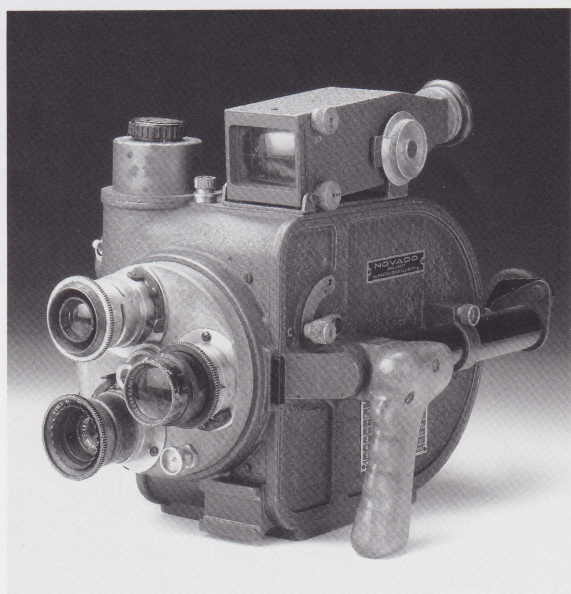


27

27

DEVRY STANDARD, CIRCA 1926

Devry Corporation, Chicago, Illinois; 35mm., metal body, key-wound spring mechanism, with 30-metre film capacity, folding Newton-type finder and interchangeable lenses comprising: a *Wollensak, Rochester* 6-inch f/4.5 Cine Telephoto lens no. 279321, a *Wollensak, Rochester* Velostigmat f/3.5 50mm. lens no. 276951 and a *Wollensak* Velostigmat f/2.8 35mm. lens no. 6786, (case repainted)



28

28

NOVADO, CIRCA 1950

Alfredo Donelli, Rome; 35mm., grey crackle-finish metal case, mechanism stamped No. 14, electric motor, with reflex viewfinder, Newton-type viewfinder, 120 metre internal bakelite circular film magazine, a turret lens mount holding an *Astro, Berlin* Pan-Tachar f/1.8 28mm. lens no. 32361, an *Astro, Berlin* Pan-Tachar f/2.3 75mm. lens no. 33003 and an *Astro, Berlin* Pan-Tachar f/2.3 50mm. lens no. 33395

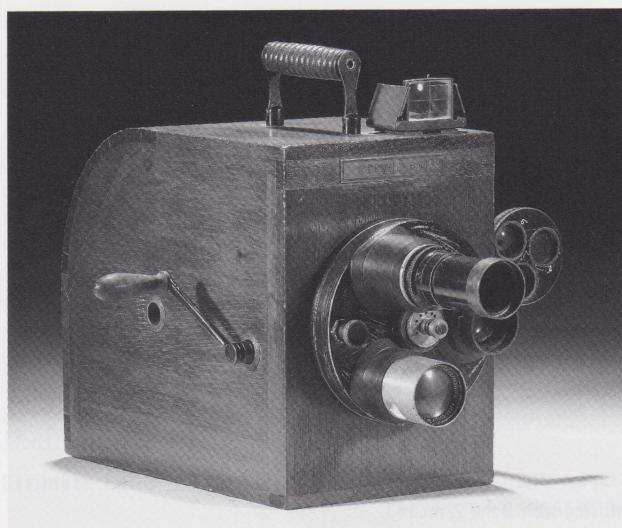
Estimate £400-600

US\$590-870

€640-960

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographica Register*, Band 2, no. 358.



29

29

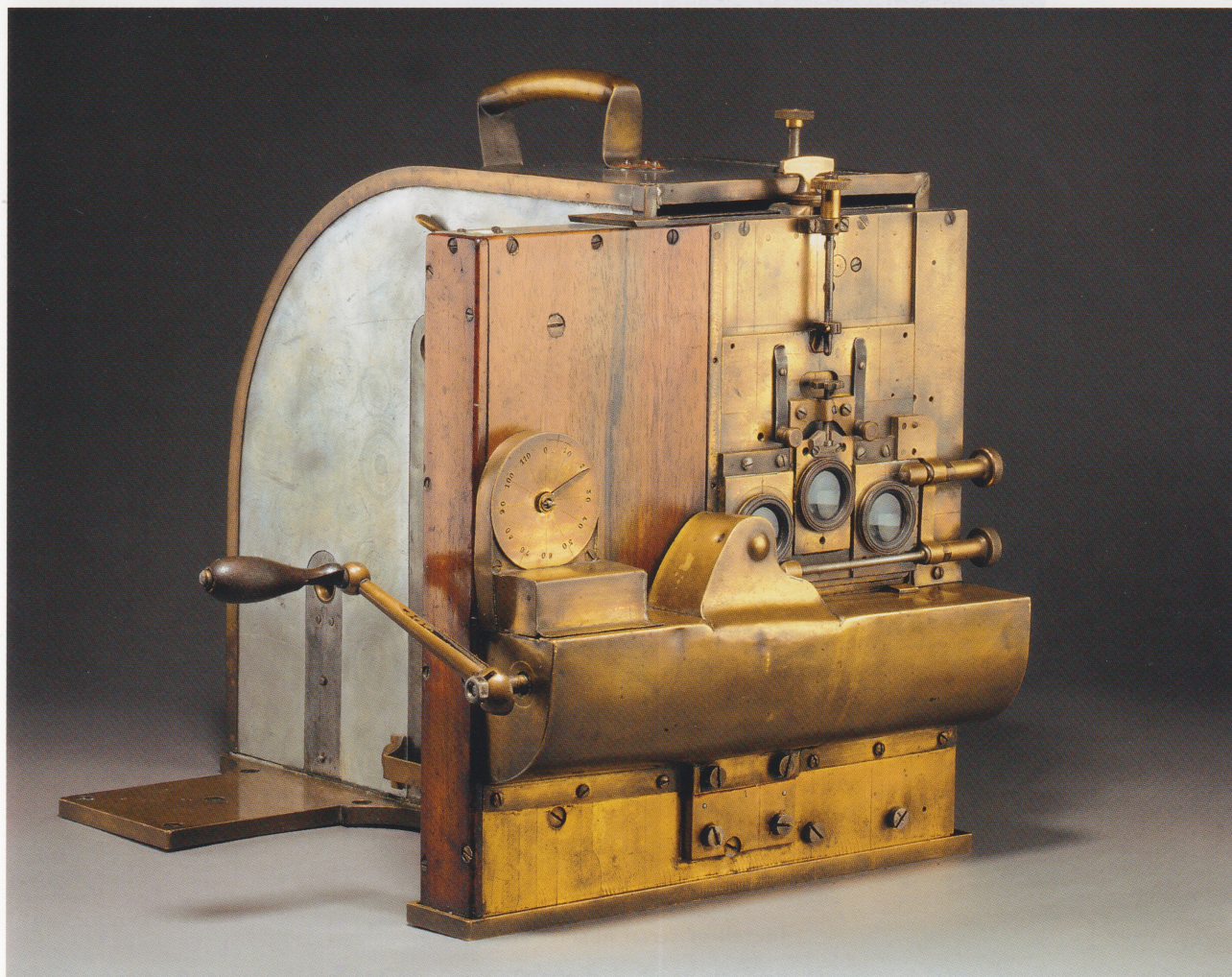
CINEMATOGRAPHIC CAMERA, CIRCA 1950 [?]

Alfredo Donelli, Rome; 35mm. wood-body, hand-cranked, with universal viewfinder, folding viewfinder, wooden carrying handle, winding handle, turret lens mount with an *Astro, Berlin* Pan Tacher f/2.3 75mm. lens no. 23783, a *Carl Zeiss, Jena* Tessar f/3.5 10cm. lens no. 532095 and an *Astro, Berlin* Pan Tacher f/2.3 40mm. lens no. 18901

Estimate £250-350

US\$370-510

€400-560



30

30

COLOUR CINEMATOGRAPHIC CAMERA NO.1, CIRCA 1912

Eugène Louis Doyen, Paris; 35mm., hand-cranked, with a walnut, brass and polished aluminium body, wood and brass winding handle, triple gate with three coloured glass filters (red, blue and green), three lenses with fine screw adjustment, film transport movement with three double-claw mechanisms and disc shutter with three semi-circular apertures, one for each colour, *(originally fitted with an external geared film take-up system which is now missing)*

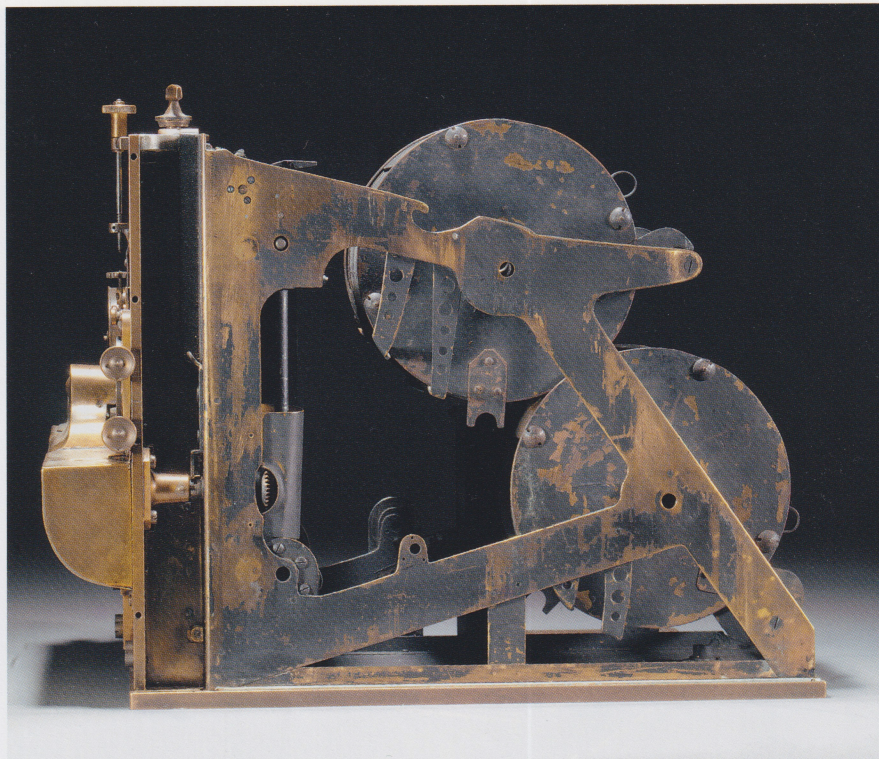
Estimate £25,000-35,000

US\$37,000-51,000

€40,000-56,000

LITERATURE:

Thierry Lefebvre, 'Le docteur Doyen un précurseur', in Martinet (1995), *Cinéma et la Science*, p.70-77.



(detail of serial number stamp)

Dr. Eugène Louis Doyen's design for a colour cinematographic camera, (*'Appareils pour la tri-cinématographie, soit en noir, soit en couleurs.....'*), was subject to French patent no. 444119, 30th July 1912, and published on 10th October 1912.

This is the only known example of this camera and is extensively stamped '1'. It is very likely that this is the only example ever made.

The famous French surgeon Dr Eugène Louis Doyen (1859-1916) started filming operations as early as 1898. By 1903 he had already experimented with stereoscopic filming. His surgical films were parodied by the film maker Georges Méliès. In 1912 he designed and patented a motion picture colour camera with the intention of filming his operations in colour.

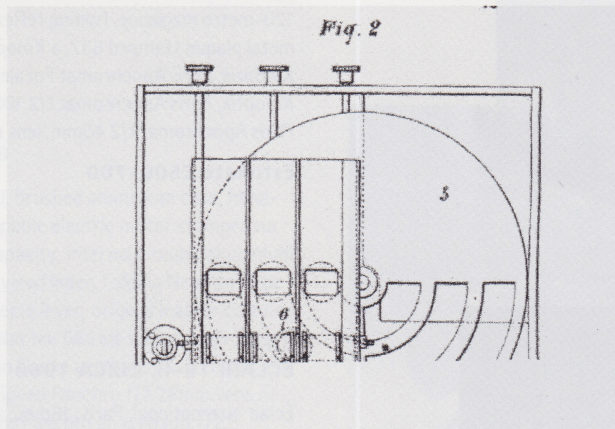
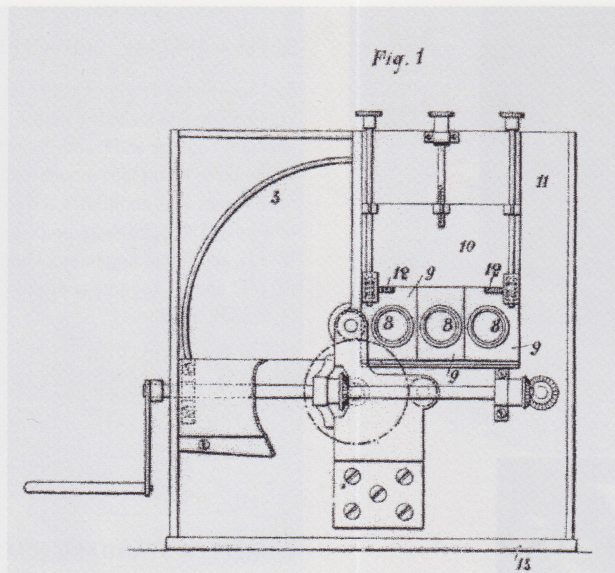
The camera is based on the additive colour arrangement, and uses black and white film stock which has been specially treated to make it responsive to the colours green, blue and red. The film strips pass simultaneously through a triple gate with three lenses and three corresponding coloured-glass filters. The fine-screw adjustment on the lenses ensures that the three images are in exact register with the perforations on the film strips. Three motion picture records are taken simultaneously; a black and white print is made from each negative, and the results projected in register through the corresponding colour filters in a special projector. The result on the screen is a colour motion picture of surprising fidelity.

Doyen also designed a projector based on the same principle of using three strips of black and white film projecting through three coloured filters. This arrangement would have been unsuitable for widespread use in cinemas, but perfectly feasible for specialist use. No example of this projector is known to have survived.

The appearance of the Cinématographe in 1895 had enormous repercussions. It is probable that Dr. Doyen himself attended the first Lumière brothers presentations at the Société d'encouragement à l'industrie Nationale de Paris in March 1895: (see lot 52). The famous surgeon was so interested in different microphotographic procedures that he became a member of the French Photographic Society in July 1892, and subsequently participated in numerous national and international expositions.

Doyen's interests were undoubtedly inspired by his father, mayor and emeritus professor of medicine in Rheims. In 1885, Doyen wrote his thesis on "anatomic and experimental research on the cholera epidemic" and set himself up as a surgeon. His operating technique was rapid and almost brutal, but apparently quite effective; his craniectomies, amputations and hysterectomies fascinated contemporaries.

However, Eugène Doyen was not the first to dream of surgical cinematography. In June 1898 he asked Krauss, an optician, to put him in contact with two cinematographers: Clément Maurice, who had organised the famous Lumière Cinématographe demonstration at the



Grand Café on 28th December 1895, and Ambroise-François Parnaland, one of the great artisans and authors of the time.

The men were given two cameras to film a craniectomy carried out by Doyen himself; soon other filmed operations followed. At the annual reunion of the British Medical Association in Edinburgh on 29th July 1898, Doyen presented two films showing his specialisms - abdominal hysterectomy and a craniectomy. These are now regarded as the first surgical films. On the 21st October of the same year, Doyen presented his films at hotel in Paris. This was the first official projection of surgical films in France

Thierry Lefebvre quotes Doyen on his films [sic]: "I have demonstrated how much success I have made of these cinematographic films, and how pleased at being able to reflect on the operations of previous days. I see myself surveying the state of the patient and work to perfect my technique."

"His work was projected all over Europe at private demonstrations and was popular with Tzar of Russia and the Emperor of Germany. Charles Pathé and Parnaland were sued for showing Doyen's films without his permission or knowledge and were ordered to pay him compensation.

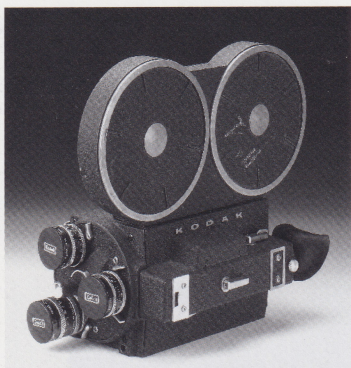
In Feb 1902, he filmed the separation of Siamese Twins (The Barnum circus twins). Doyen showed this to the congress of Surgery of Berlin on 2nd of April 1902, and then to the Academy of Medecine of Paris on 8th of April. On the 9th of April, the Tribune Medicale published an letter accusing him of interfering with nature dishonouring the medical profession.

Doyen left Clément Maurice to go to the Urban Rogers Trading Company (future Society General of Eclipse Cinematographs) in order to get his films published and marketed. In exchange he got 20,000 Francs but handed over the commercial rights to his films, which were marketed under the 'Eclipse' label. The surgical films were regrouped into a successive series, re-edited by the surgeon himself, composed of between four to six films, each film about 4-minutes in length. They were distributed widely but clearly among specialised circles.

In 1914 Doyen wrote a letter to Alfred H Sanders who worked for the Colonial Motion Picture Co. of New York, in which he describes his new colour cinématographe which allows him to film operations in beautiful colour.

The first world war undoubtedly prevented Doyen from realising his dream of surgical colour motion picture photography. He died two years later on 21st November 1916 in brutal circumstances. The influence of his films was considerable, especially in Russia and Germany - Professor Jean-Louis Faure describes Doyen as the unquestionable pioneer of the technique of making surgical films. In his last written work in 1899, Doyen writes: [sic], 'Surgical cinematography represents a record which can be preserved and kept as a document of surgical history.'

Until the recent discovery of this camera, all examples of Doyen's work in colour cinematography were thought to have been lost.



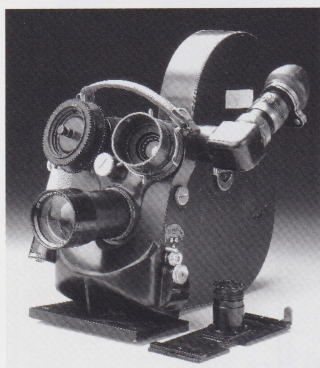
31

31 REFLEX SPECIAL, CIRCA 1950

Eastman Kodak Co., Rochester; 16mm., black crackle-finish metal body, stamped no. 1141, electric motor, with shutter adjustment $\frac{1}{2}$ and $\frac{1}{4}$ seconds, footage and frame counter, external 400ft magazine, power cable, three turret lens mount holding an *Angénieux Kodak Ciné Ekton* f/1.3 15mm. lens no. RD703, a *Angénieux Kodak Ciné Ekton* f/2.5 75mm. lens no. RD1585, an *Angénieux Kodak Ciné Ekton* f/1.4 25mm. lens no. RD331, additional *Angénieux Kodak Ciné Ekton* f/2.7 150mm. lens no. RD1717 and an *Angénieux Kodak Ciné Ekton* zoom 17.5-70mm. f/2.2 lens no. RU1785

Estimate £500-800

US\$730-1,200
€800-1,300



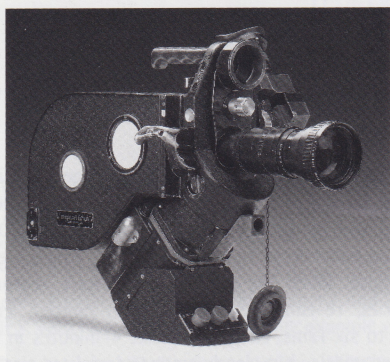
32

32 CAMÉFLEX STANDARD (CM3), CIRCA 1950

Établissement Éclair, Paris; 35mm., electric film transport system, with 120-metre magazine, folding reflex viewfinder, leather carrying strap, metal plaque stamped 637, a *Kinoptik, Paris* 6x film viewer no. 19915, a *Kinoptik, Paris* Apochromat Focale f/2 50mm. lens no. 26584, a *Kinoptik, Paris* Apochromat f/2 100mm. lens no. 51273 and a *Kinoptik, Paris* Apochromat f/2 40mm. lens no. 19426

Estimate £500-700

US\$730-1,000
€800-1,100



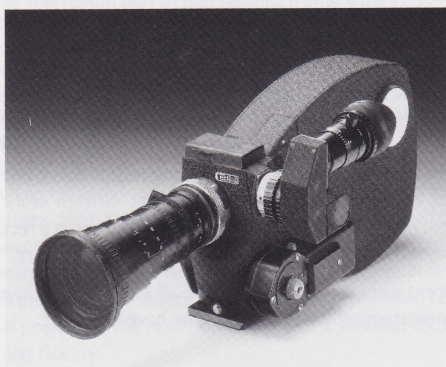
33

33 ÉCLAIR 16-II, CIRCA 1960

Éclair International, Paris; 16mm., stamped no. 3043, with reflex finder, 60-metre film magazine, electric motor, a turret lens mount with a *P. Angénieux, Paris* zoom type 10 x 12B f/2.2 120mm. lens no. 1192436, a spare 60-metre film magazine, two power units and cables in a fitted metal case

Estimate £300-500

US\$440-730
€480-800



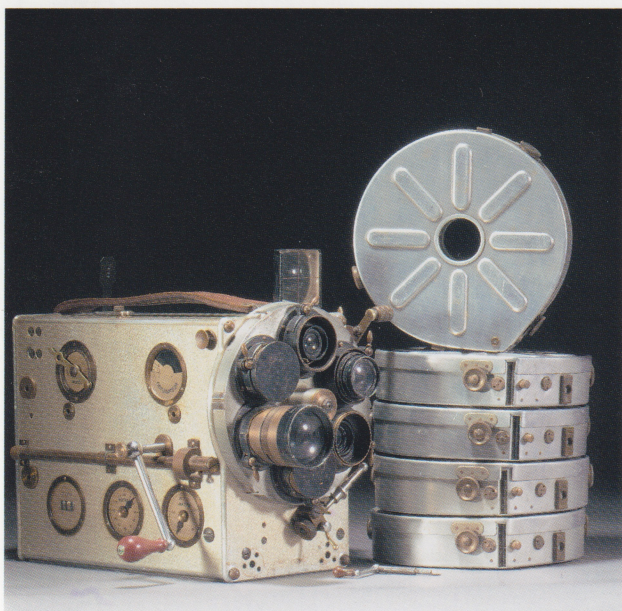
34

34 ÉCLAIR ACL, CIRCA 1960

Éclair International, Paris; 16mm., stamped no. 1124, electric motor, with reflex viewfinder, 360-degree rotating eyepiece, operational LED, claw movement controlled by an eccentric and a fixed cam and positively positioned by a counter cam, 175-degree rotating focal plane shutter with fixed opening, (shutter speed 1.50sec at 24fps), two snap-on 120-metre capacity film magazines, a *P. Angénieux, Paris* f/2-2.8 10-150cm. zoom lens no. 1460560, a *Cine Kowa* f/1.2 9cm. lens no. 90041, charger and four Ni-Cad battery packs and various power cables, in a metal outfit case with instruction leaflet

Estimate £400-600

US\$590-870
€640-960



35

35 CAMERAÉCLAIR, CIRCA 1928

Éclair, Paris; 35mm., stamped no. 680, brushed aluminium case, hand-cranked, with optional detachable variable electric motor stamped no. 106, brass fittings, 120-metre film capacity, internal circular aluminium film magazines, crank-handle, reflex viewfinder, folding Newton-type finder, film counter, forward and reverse lever, original leather carrying strap, the camera back STAMPED SYST MÉRY NO. 680 BTÉ S.G.D.G., a six lens turret mount holding a *Taylor-Hobson Cooke* anstigmat 2-inch. f/2 lens no. 175700, a *Taylor-Hobson Cooke* Speed Panchro f/2 28mm. lens no. 249580, a *Taylor-Hobson Cooke* Speed Panchro anastigmat f/2.5 40mm. lens no. 223544, maker's carrying case, case for five metal film magazines and a separate case for motor unit

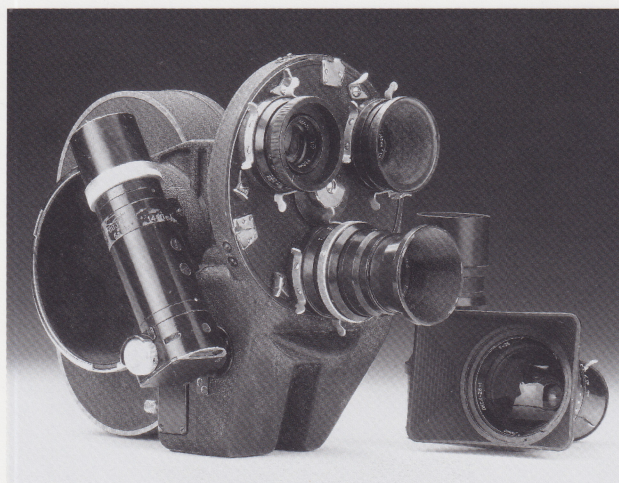
Estimate £4,000-6,000

US\$5,900-8,700

€6,400-9,600

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 3, no.611.



36

36 KOHBAK, CIRCA 1960

Ecran, U.S.S.R., circa 1960, 35mm, body stamped no. 480, variable speed electric motor, crackle-finish cast-metal body, with 60-metre film capacity, tachometer calibrated 8-32fps, fixed viewfinder, a metal film magazine, a turret lens mount holding a PO2-2M f/2 75mm. lens no. 004067, a PO56 f/2 35mm. lens no. 00432, a PO3-3M f/2 50mm. lens no. 007788, an additional hand cranked adapter, a *Lomo* OKC4-28-1 f/2 28mm lens no. 721072 and a *Jupiter* f/4 155mm. lens no. 7206194

Estimate £800-1,200

US\$1,200-1,700

€1,300-1,900



37

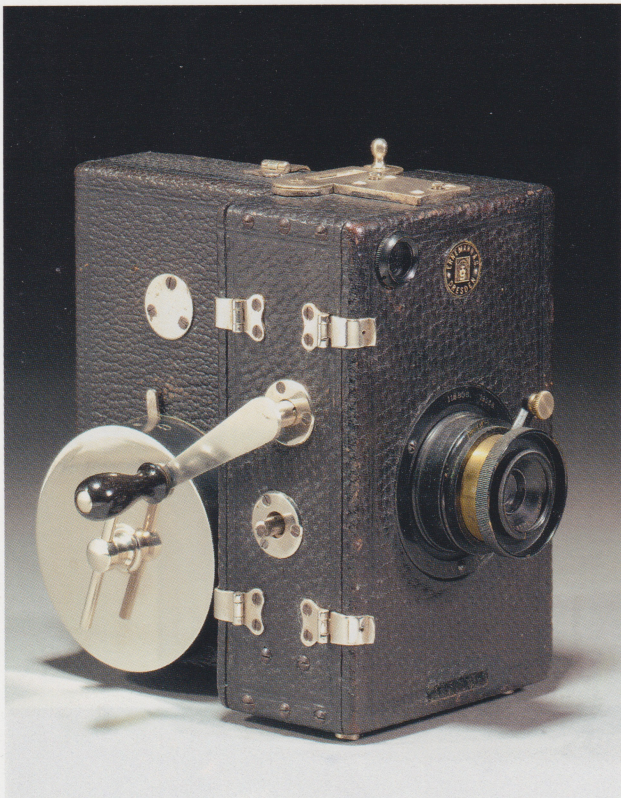
37 KOHBAK, CIRCA 1970

Ecran, U.S.S.R., 35mm, Type-1KCP-1M, body stamped no. 844341, electric grip motor, painted metal body, with reflex adjustable viewfinder, 60-metre film capacity, two detachable metal film magazines, remote control lead, a three lens turret mount holding a *Lomo* OKC1-50-6 f/2 50mm. lens no. 820449, a *Lomo* f/2 OKC-6-75-1 75mm. lens no. 830317 and a *Lomo* PO61 f/2.5 28mm. lens no. 630022

Estimate £800-1,200

US\$1,200-1,700

€1,300-1,900



38

38 KINO II, CIRCA 1904

Ernemann A.G., Dresden, Germany; 17.5mm. hand-cranked, leather covered wood-body, with winding handle, two cranks (one for eight frames per turn the other for one frame per turn), small built in viewfinder, gear train driving a flywheel with pin working a Maltese cross intermittent on a sprocket shaft, double blade variable shutter, mechanism with plate stamped H. ERNEMANN AKT.GES. DRESDEN, film chute for projection facility, back of mechanism with a centre 8-tooth sprocket, plate stamped K8, two clock-type levers for COPIE - AUFN. PROJ., movement-activated pressure plate, rear section with spring motor, interior wood stamped '215', with film chamber containing take up spool, motor with lever marked 'G - F', with an *Ernemann Doppel-Anastigmat* f/5.4 No.0 50mm. lens no. 19538

Estimate £1,200-1,800

US\$1,800-2,600
€2,000-2,900

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 1, no.109.

A very scarce amateur ciné camera which takes middle perforated film and that can also be used as a printer and a projector



39

39 ERNEMANN MODEL A, INTRODUCED 1908

Ernemann Werke A.G., Dresden, Germany; 35mm., mechanism stamped no. 731984 polished light oak case, hand-cranked, with 60-metre film capacity, two wooden internal film magazines, footage counter, two crank sockets and an *Ernemann* f/3.5 5cm. lens no. 79209

Estimate £800-1,200

US\$1,200-1,700
€1,300-1,900

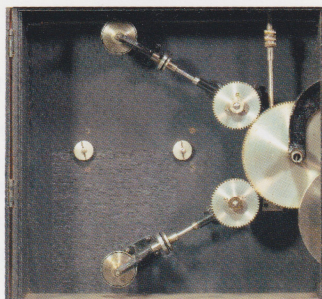
LITERATURE:

Peter Ariel (1989), *Ariel Cinematographica Register*, Band 2, no. 367.

This is possibly a hybrid version of the Model A. This example could be used for printing since it is fitted with a film guide on the top of the camera which has a metal sprung light-trap.



40



40 (detail)

40 CINEMATOGRAPHIC CAMERA, CIRCA 1910

Ernemann-Werke A-G, Dresden, Germany; 35mm., polished mahogany wood-body, hand-cranked, with internal film magazines, double spocket mechanism, double claw movement, crank-handle, an *Optis*, *Paris* Anastigmat f/3.5 75mm. lens no. 12333, a *Frederick*, *Munchen* Doppelanastigmat Coronar f/4.5 60mm. lens no. 233042, through the lens viewfinder, separate finder in base (adjustable for either lens) for composing whilst filming, 200-metre footage counter and integral film punch to mark film

Estimate £2,000-3,000

US\$3,000-4,400
€3,200-4,800

This is perhaps the first ciné camera to include a turret for instant lens changing



41

41 ERTEL FILMETTE, CIRCA 1920

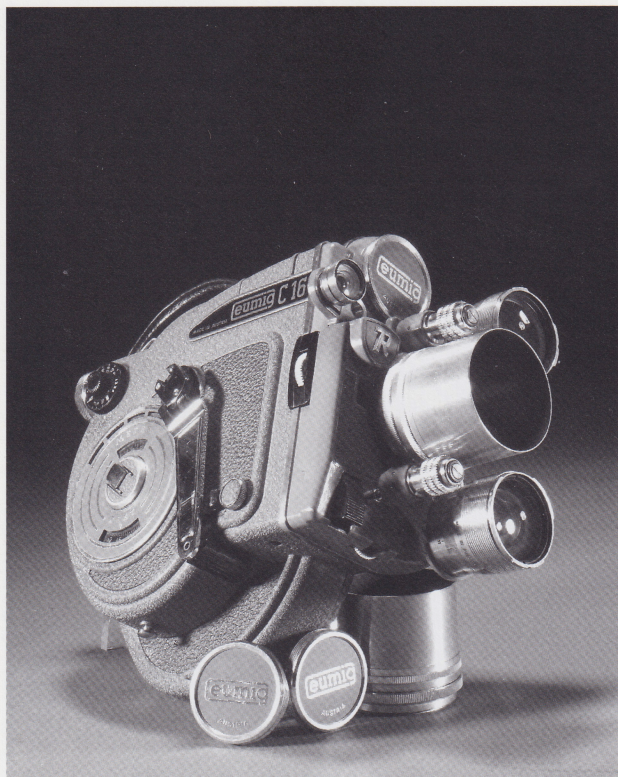
Ertel-Werke A.G., Munich, Germany; 35mm., hand-cranked, polished walnut case stamped no. 219, with quarter-cut veneered panels, replica winding handle, leather carrying strap, drive cranks for 1-frame and 8-frames per turn, celluloid take-up viewing window, folding Newton-type viewfinder, sight with three holes for parallax correction (1:3: and 20m), through-the-lens viewing with cover stamped ERTTEL, film counter with pointer, calibrated 0-60m, two engraved swivelling rangefinder rods with scales 25-3.1 and 50m-Inf., internal compartments with two 60-metre metal circular film magazines, steel gear chain with pulley wheels driving feed and take-up pulley wheels, steel gate with pressure plate, single blade shutter, twin claws, top and bottom sprocket mechanism and 16-tooth sprockets with sprung guards

Estimate £1,200-1,800

US\$1,800-2,600
€2,000-2,900

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 2, no.371.



42 (part)

42

EUMIG C16R, CIRCA 1957

Eumig, Vienna; 16mm., spring-wound mechanism, with 30-metre film capacity, body stamped 509303, a Eumigar f/1.9 25mm. lens no. 474642 and tele wide-angle turret attachments, in maker's carrying case with instruction booklet; a 16mm., Bolex H16 camera no. 9904, with a Kern Switar AR f/1.8 16mm. lens no. 280549, a Taylor, Taylor & Hobson Anastigmat f/1.4 1-inch lens no. 554117 and a Telekinic f/2 2-inch lens no. 520494, in maker's carrying case (2)

43

AUTOCINÉPHOT, CIRCA 1920

F.A.C.T., Paris; 35mm., spring wound mechanism stamped no. 1511, metal body stamped no. 24, with a folding viewfinder, frame counter and an F. Koristka Aether Milano f/4.5 45mm. lens no. 7815, in a leather case

Estimate £800-1,200

US\$1,200-1,700

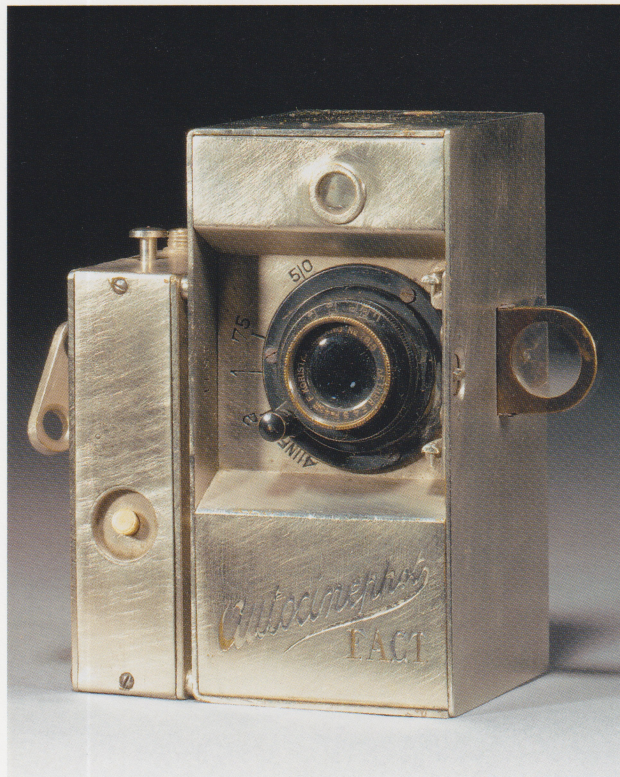
€1,300-1,900

LITERATURE:

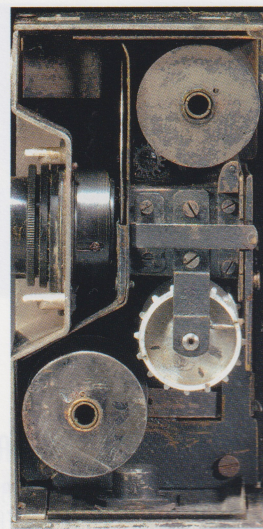
Peter Ariel (1989), *Ariel Cinematographic Register*, Band 4, no.939.

Michel Auer and Michèle Ory (1979), *Histoire de la ciné amateur* p.82.

The Autocinéphot was patented in January 1919. Originally designed as a hand-cranked amateur pocket ciné camera. At some point the makers redesigned it to incorporate a spring-wound, side-mounted motor. The camera closely resembles the Sept made by Debie Paris, but is more compact and was manufactured slightly earlier than the Sept.



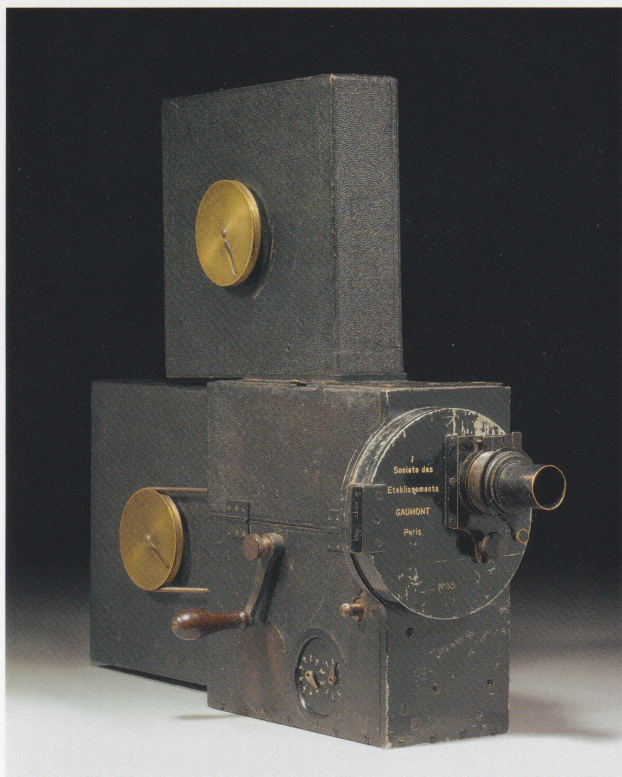
43



43 (detail)

It is believed less than one hundred and thirty units were produced. Its failure to be a success may be due in part to the Sept since the two cameras were manufactured at the same time and the Sept went on to become a highly popular camera that was made for many years.

This example has had the original painted finish removed.



45

44

FRIES MITCHELL 35R, CONVERTED 1970s

Fries Engineering, California, USA; 35mm., BNCR mount, pellicle reflex viewfinder with magnifier, body stamped no. 121, Fries motor, speed range 12-120fps, Mitchell 1000ft. film magazine, full-pin registration film movement, removeable carrying handle and film counter

Estimate £3,000-4,000

US\$4,400-5,800
€4,800-6,400

45

GAUMONT CINEMATOGRAPHIC CAMERA, CIRCA 1908

Société des Etablissements Gaumont, Paris; 35mm., hand-cranked, black leather covered wood-body stamped no. 55, with winding handle, two external film magazines, two film counters dials marked 0-100 and 0-10 for metres, single sprocket mechanism with two double-roller sprocket guards, 20-tooth brass sprocket, twin claw movement with separate leaf spring, two bladed shutter mechanism and a Krauss, Zeiss Paris Tessar f/3.5 5cm. lens no. 158424

Estimate £3,000-5,000

US\$4,400-7,300
€4,800-8,000

LITERATURE:

L. Mannoni (1996), *Le Mouvement Continué* p.329-330.



46

46

LE CHRONO DE POCHE, CIRCA 1900

L. Gaumont & Cie; Paris; 15mm., Demeny system beater movement, single sprocket mechanism, leatherette covered body, with winding handle, internal viewfinder with ground glass screen, a Darlot brass bound lens, polished metal plaque engraved L. Gaumont & Cie 57, Rue Saint-Roch, 57, Paris, the mechanism stamped SE DEMENY BTE S.G.D.G. NO. 315, L. GAUMONT & CIE PARIS, interior stamped no. 16 and spring motor section stamped no.32.

Estimate £4,000-6,000

US\$5,900-8,700
/ €6,400-9,600

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 1, no.133.

Michel Auer and Michèle Ory (1979), *Histoire de la ciné amateur* p.64.

George Demeny devised the Chronophotographe d'Amateur as early as 1893, for amateurs to shoot sequences on celluloid for mounting in his phonoscope picture disc machine.

Leon Gaumont later commercialised Demeny's mechanism. The result was a cinematograph for amateurs, the compact 'Chrono de Poche' (Pocket Chrono), the world's first amateur movie camera fitted with an internal spring motor film transport mechanism. It used 15mm. film with an unusual central perforation, and was smallest format for more than twenty years until the introduction of the 9.5mm. Pathé system in 1922-23.



46 (detail)



48



50

47 PROJECTION MECHANISM, CIRCA 1910

Société des Etablissement Gaumont, Paris; 35mm., cast iron frame stamped GAUMONT PARIS and a bright metal plaque engraved SOCIÉTÉ DES ETABLISSEMENT GAUMONT NO. 12048, with a hand-cranked intermittent mechanism and a brass bound lens with rack and pinion focusing

48 LE CHRONO DE POCHE, CIRCA 1900

L. Gaumont & Cie., Paris; 15mm., leatherette covered wood body, hand-cranked, with winding handle, internal viewfinder, a polished metal plaque engraved L. GAUMONT & CIE 57, RUE SAINT-ROCH, 57, PARIS, the mechanism stamped IE DEMENY BTE S.G.D.G. NO. 138 L. GAUMONT & CIE PARIS, interior wood stamped no. 12, with a *Demeny* system beater movement, single centre tooth sprocket mechanism and a brass bound lens

Estimate £1,500-1,800

US\$2,200-2,600

€2,400-2,900

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 1, no.133.



49

49 GENNERT CINEMATOGRAPHIC CAMERA, CIRCA 1915

G. Gennert, NYC., 35mm., polished mahogany body with brass strap reinforcements, hand-cranked, with crank-handle, film aperture viewing hole with shutter and handle, two 32-tooth sprockets with double roller sprocket guards, swinging gate with removable plate and height adjustment, Prestwich-type double claw movement, internal angle mirror unit for viewing image on gate, two internal film magazines, replacement carrying strap, brass footage dial calibrated from 0-360ft, crank-shaft for 8-frames per turn and another crank-shaft for one-frame per turn, the internal film transport mechanism using a brass gear/pulley arrangement with a sprung metal belt and a brass plunger with internal ratchet, with a *Bausch & Lomb* Tessar SERIES 10 lens no. 2945652, engraved PAT.FEB. 24. 03, with a variable blade shutter and a film punch plunger

Estimate £1,200-1,800

US\$1,800-2,600

€2,000-2,900

This camera is an American copy of a Prestwich No.5. The top tripod bush is probably for inverting the camera to achieve 'reverse action' shots. The gate is adjustable to compensate for the change in frameline that this technique creates.

50 KINAMO, CIRCA 1926

Ica A.G., Dresden, Germany; 35mm., leather covered metal body, stamped no. 83737, spring-wound mechanism, with internal film cassettes, internal and folding wire viewfinder and a *Carl Zeiss, Jena* Tessar f/2.7 4cm. lens no. 731881, in a leather carrying case



51



51

51

KINEMATOGRAPH PROJECTOR/PRINTER, CIRCA 1903

Fridolin Kretzschmar, Dresden, Germany; 17.5mm, leather covered wood body with nickel plated fittings, hand-cranked, with winding handle, two frame speed crank sockets engraved 19 and 20, lens with rack and pinion focusing, projection spool on arm, original printing/projection box with securing screws for camera, spare film gate, back and accessories

Estimate £2,500-3,500

US\$3,700-5,100

€4,000-5,600

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 2, no.396.

The Kinematograph could be used as a projector with the aid of a lantern as a concentrated light source. The printing box was intended for positive film printing from a negative. It could also be used as a cinematographic camera with an attachable film magazine available from the maker.



52

52 LUMIÈRE CINÉMATOGRAPHIC COLLECTION, CIRCA 1896

comprising:

Cinématographe no. 145

J. Carpentier, Paris; walnut-veneered case of dovetail construction, 35mm., hand-cranked, with winding handle, the front with brass anodised panel engraved CINÉMATOGRAPHE Auguste et Louis Lumière Breveté s.g.d.g. J. Carpentier, Ingénieur Constructeur Paris, the mechanism with sprocketless double pin movement for Lumière perforated film, glass pressure plate, internal film mechanism and an anodised brass-bound lens engraved G. Krauss & Cie, Paris, No. 15949, Anast-Zeiss f/8 136mm. Bte - S.G.D.G.

Accessories:

a supplementary Ross 5½in. lens engraved *Rapid Symetrical Sold by Adams & Co London no. 57276. Ross London*; two Cinématographe tin film canisters; a wooden single spool feed magazine; a later wooden two spool magazine, an anodised brass internal take up magazine; a replica instruction booklet; and a rare Lumière film winder, with brass hand-cranked pulley and velvet-lined film guide, on a walnut base.

A letter signed by Louis Lumière

dated from Lyon 23 August 1924, on personalised black-bordered paper with printed header 262, COURS GAMBETTA.

No.1 Lumière presentation projector

J. Carpentier, Paris; the walnut body stamped no. 1, the metal case stamped J. Carpentier Paris no. H111 23, with hand-cranked mechanism and a brass-bound lens.

Estimate £30,000-40,000

US\$44,000-58,000

€48,000-64,000



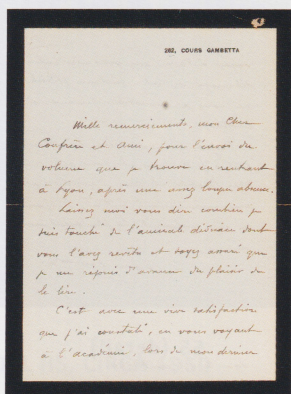
52

LITERATURE:

- Brian Coe (1981), *The History of Movie Photography*, p. 68-72.
 Michel Auer and Michel Ory (1979), *Histoire de la Caméra Ciné Amateur*, p.48-51.
 Peter Ariel (1989), *Ariel Cinematographica Register*, Band 4, no. 986.
 Rachel Low & Roger Manvell (1997), *The History of British Film*, Vol. 1.
 Faber & Faber (1995), *Letters from Auguste & Louis Lumière*.
 John Barnes (1983), *Pioneers of British Film*, Vol.3, p.130.



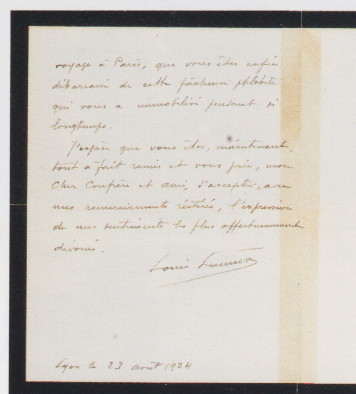
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52



52



52

The Lumière brothers, Auguste and Louis, were the first to achieve a satisfactory system for taking and projecting moving pictures made on a celluloid strip. Their invention, The Cinématographe, became the world's first commercially successful motion picture camera. The brothers began work designing a camera in 1894, after seeing a piece of Edison Kinetoscope film which had just arrived in Paris. This successful device with a mechanism based on a sewing machine movement was patented in France on 13 February 1895. The machine combined both a camera and a projector and the perforated film was moved intermittently by a claw mechanism.

The Lumière's called the device the Cinématographe. The first filming using the camera took place in Lyon, March 19th 1895, in what is now known as the Rue du Premier Film. Initially, the invention was kept secret, and only demonstrated at private screenings which met with great enthusiasm. The first public presentation was given at the Société d'encouragement à l'industrie Nationale in Paris, 22nd March 1895. The Lumières projected a film showing workers leaving their Lyons factory. Other films were quickly produced. The first presentation in London was given by Felicien Trewey on 20 February 1896, and regular shows began shortly afterwards in Leicester Square.

Although originally produced in late 1895 in a batch of just ten, these first models were prototypes for trial purposes and not available for sale. It was not until 1896 that the Cinématographe first went on sale to the general public. The following serial numbers correspond approximately to the years of production; all models were based on the original 1895 patent until a new model was introduced towards the end of 1898:

No. 1-10 : 1895

No. 10-250 : 1896

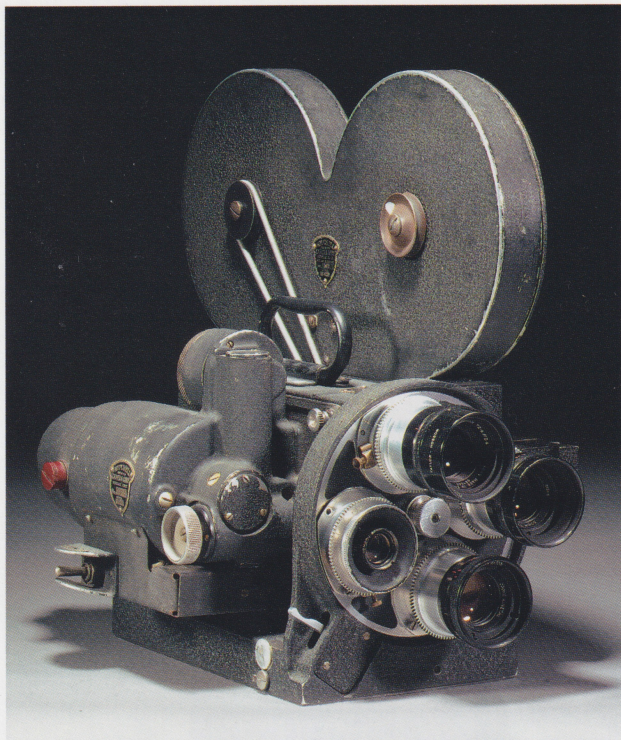
No. 250-450: 1896-1898

Only a few cameras bearing a serial number below 145 are known to have survived, and there is little doubt that this camera was one of those offered for sale in 1896.

The early Lumière cameras and projectors were originally designed to use only Lumière perforated film. Edison perforated film was first available from 1894, and some time (presumably in 1896) a slight adjustment was made to the mechanism of this projector so that it could use Edison perforated film in addition to the usual Lumière perforated film.

The letter records Louis Lumière's return to Lyon after a long absence due to an illness, and in it he thanks his friend for sending him a book. The letter is black bordered due to recent deaths of his wife Rose in Paris in 1923 and both of his sisters in 1924.

This projector is the only known cased example. It is unclear whether it was specially commissioned from the Lumières for presentation purposes. It is certain that the case was not made by Carpentier but does appear to have been constructed around the same time as the projector mechanism. One reason for enclosing the mechanism could have been to hide the unsightly gearing, or possibly for safety reasons.



54

53•

MCALLISTER'S PATENTED CRAB DOLLY, CIRCA 1955

J.G. McAllister, Hollywood, California; aluminium and steel frame with M.G.M. metal plaque stamped no. 6, an electric hydraulic arm, back up feed pump, dual steering, two seats and footboards

Estimate £1,000-1,500

US\$1,500-2,200

€1,600-2,400

PROVENANCE:

Purchased by the vendor from M.G.M. studios, Borehamwood, England in 1970.

LITERATURE:

American Cinematographer, March 1957, p. 169.

54

MITCHELL 16, CIRCA 1960

Mitchell Camera Corp., Glendale, California; 16mm., with a variable electric motor, cast metal body stamped no. 528, a viewfinder, two frame counters mounted on motor and on the back of the camera, calibrated dial from 12-36 and 36-144fps, film length counter, a 400ft. external metal film magazine, pulley drive, forward/reverse switch, spirit level and a four lens turret mount holding a *Bausch & Lomb Optical Co.*, Baltar 75mm. f/2.3 lens no. YF2467, a *Taylor-Hobson Cooke Kineta* 150mm. f/1.8 lens no. 578801, a *Bausch & Lomb Optical Co* Baltar 25mm. f/2.3 lens no. RF1012, a *Bausch & Lomb Optical Co.*, Baltar 35mm. f/2.3 lens no. BF8336, in maker's carrying case

Estimate £800-1,200

US\$1,200-1,700

€1,300-1,900



55 (detail)

55

CINEMATOGRAPHIC CAMERA, CIRCA 1909

E.F.Moy Ltd., London; 35mm., hand-cranked, mahogany body with brass strap re-enforcing, footage counter, crank handle, leather carrying strap, two internal 400ft wooden film magazines, single and multiple frame crank sockets, two 32-tooth sprockets with three wooden guard rollers to each sprocket, rack and pinion geared mechanism in an eccentric groove, in rotating cylinder activating a back and forth movement of the claw, variable shutter, direct through the film focusing, interior plate stamped MOY & BASTIE'S PATENT NO. 4534 1909, with a brass bound *Taylor, Taylor, Hobson Leicester Cooke* Cinematograph 2-inch f/3.5 lens with rack and pinion focusing

Estimate £800-1,200

US\$1,200-1,700

€1,300-1,900

LITERATURE:

Brian Coe (1981), *The History of Movie Photography*, p. 82.



56

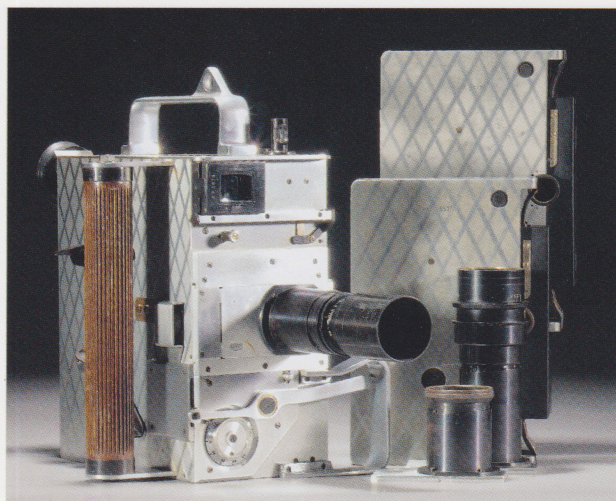
56
AUTO KINE MODEL HS, CIRCA 1950

Newman & Sinclair Ltd., London; 35mm., side mounted electric motor, polished pattern duraluminium body stamped no. 980, with an internal 60-metre film capacity magazine, carrying strap, plastic knob for 50-120fps and a *Dallmeyer* Anastigmat f/2.5 1inch. lens no. 320092

Estimate £250-350

US\$370-510

€400-560



57

57
AUTO KINE (AP MODEL), CIRCA 1945

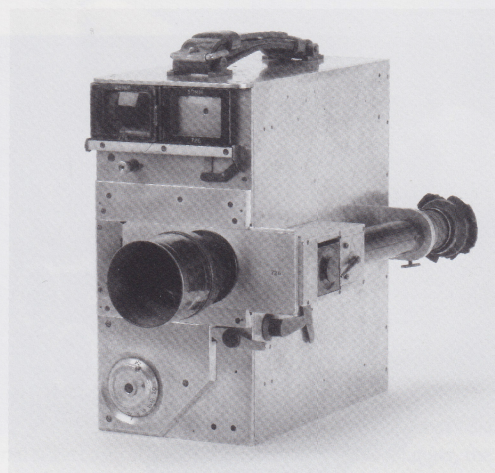
Newman & Sinclair Ltd., London; 35mm., spring-wound motor, polished pattern duraluminium case stamped no. 666, with a 60-metre internal aluminium film magazine, frame speed dial calibrated 10-32fps, eye-level finder, wood grip, side engraved *NEWMAN & SINCLAIR LTD. HIGHGATE LONDON* PAT. 5871, with 6inch and 2inch supplementary lenses for viewfinder stamped AP5872 and AP5874 and both numbered 666, with a *Ross* London patent Xpres f/3.5 4inch. lens no. 177115, mount stamped no. 666 AP5873, in maker's carrying case stencilled *FLEET PHOTO UNIT PORTSMOUTH*, with three film magazines, a *Ross* London patent Xpres f/3.5 6in. lens no. 177180, mount stamped 666, a *Ross* London patent Xpres f/3.5 2in. lens no. 157099, mount stamped no. 666

Estimate £800-1,200

US\$1,200-1,700

€1,300-1,900

This camera was made for the Royal Navy during the second world war and used for reconnaissance work. These cameras were sometimes fitted to ships gun turrets for research or propaganda purposes.



58

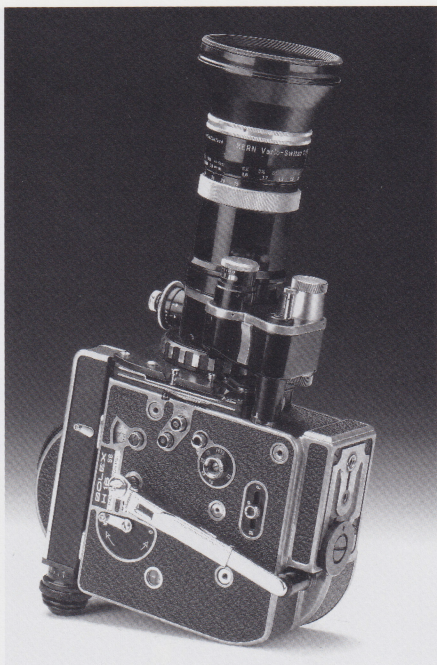
58
AUTO KINE, CIRCA 1945

Newman & Sinclair; London; 35mm., with a duraluminium body stamped no. 726, an internal film magazine, reflex viewfinder with removable prism, a *Cooke* Panchro f/2 35mm. lens no. 303275 in mount no. 726, in maker's leather carrying case and an accessory leather carrying case with a *Cooke* Speed Panchro f/2 28mm. lens no. 303049, in mount no. 726, a *Cooke* Speed Panchro f/2 50mm. lens no. 303402, in mount no. 726, spare viewfinder cover and close-focus viewfinder no. 726, with five matching internal film magazines

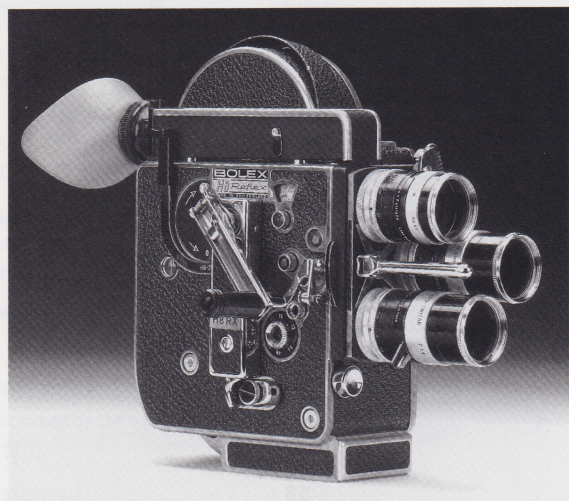
Estimate £500-700

US\$730-1,000

€800-1,100



59



61

59

BOLEX H16 SB, CIRCA 1970

Paillard S.A., St. Croix, Switzerland; 16mm., body stamped no. 300059, with an H16RX Kern Vario-Switar f/1.9 16-100mm. lens no. 1116688, with rubber hood, in maker's carrying case

After various prototypes and a limited series of movie cameras and projectors, Paillard S.A., of Switzerland introduced the first Bolex H-16 type camera in the early thirties. It is not known what the letter "H" stands for, but it has become synonymous with versatile, compact, high-quality cameras. The Bolex outsold all other 16mm. cameras ever made.

Paillard first introduced this new type of camera in 1970 which had a heavy duty single bayonet mount for positive attachment of heavy telephoto and zoom lenses, instead of a three-mount lens turret



60

+60

BOLEX H16 REFLEX, CIRCA 1963

Paillard S.A., St. Croix, Switzerland; 16mm., body stamped 164511, variable shutter, spring-wound mechanism, with a Tele-Cinor f/2.5 75mm. lens no. SE4000, Cinor f/1.4 25mm. lens no. VA3821, a Cinor f/1.9 10cm. lens no. US4477, a Fujinon TV Zoom f/1.6 14-84mm. lens no. E6X14AM, a Canon TV Zoom V6x16 f/1.9 16-100mm. lens no. 144681 and small accessories, in maker's leather case

Estimate £200-300

US\$300-440

€320-480

Ω61

BOLEX H8-RX, CIRCA 1965

Paillard S.A., St. Croix, Switzerland; 8mm., body stamped 212449, spring-wound mechanism, with reflex viewfinder, variable shutter, 100ft internal film capacity, frame and footage counter, with a turret-mount holding a Kern Macro-Switar f/1.4 36mm. lens no. 869073, a Kern Macro-Switar f/1.3 12.5mm. lens no. 865995, a Kern Switar f/1.6 5.5mm. lens no. 946725 and an additional Kern Yvar f/2.8 75mm. lens no. 128652, with instruction booklet in maker's carrying case

Ω62

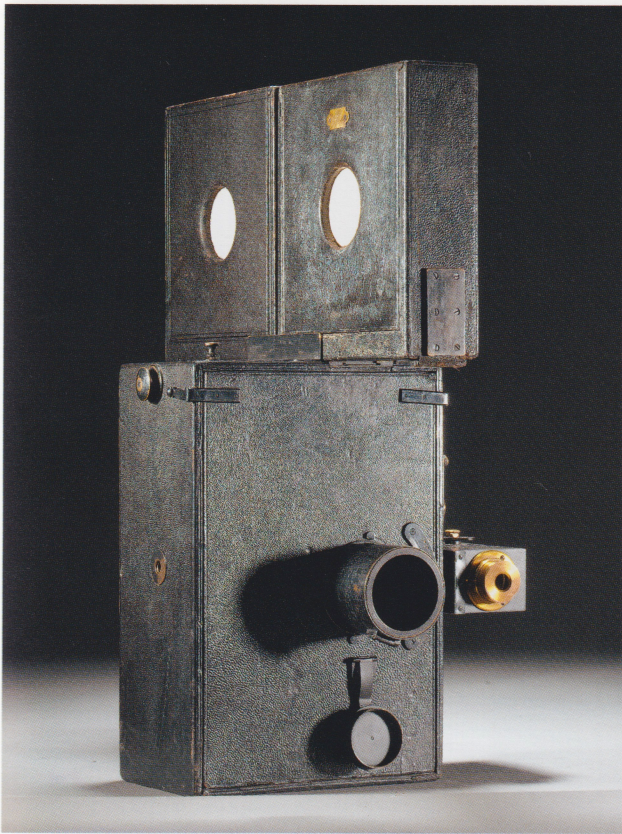
BOLEX CINÉ CAMERAS

comprising a 16mm. Bolex H16M no. 206761, hand wound spring mechanism, with square base, viewfinder and single lens mount, in maker's box with instruction booklet and other accessories; a 16mm. Bolex H16 reflex no. 196339, hand wound spring mechanism, with reflex viewfinder, variable shutter, with a turret lens mount holding a Kern Yvar f/2.8 75mm. lens no. 970041, a Kern Switar f/1.8 16mm. lens no. 909133 and Kern Switar f/1.4 25mm. lens no. 762739 (2)

Estimate £200-300

US\$300-440

€320-480



63

63
PATHÉ CINEMATOGRAPHIC CAMERA, CIRCA 1910

Pathé Frères, Paris; 35mm., hand-cranked, with a leather covered wood-body stamped no. 1600, two external mounted 400ft film magazines with velvet light traps, footage counter with silvered scale, metal box-type finder, spirit level, lens shade, through the lens finder, circular dial with pointer for focus adjustment, the film chamber with an intermittent drive activating a reciprocating arm and claw movement, internal plate engraved X 1600, *an E. Krauss, Paris Tessar* f/3.5 50mm. lens no. 125279, lens hood, yellow filter and two matte plates with cut-outs for creating special effects

Estimate £2,500-3,500

US\$3,700-5,100
€4,000-5,600

LITERATURE:

Brian Coe (1981), *The History of Movie Photography* p. 84.
Peter Ariel (1989), *Ariel Cinematographic Register*, Band 4, no.1026.

This classic studio camera was first sold in 1910; it was a favourite of American cameramen such as Billy Bitzer, who shot many of the D.W. Griffith's film features and became an icon in the early years of Hollywood. This type of camera became so popular with cameramen throughout the world that it was used on more films at the time than any other motion picture camera prior to the outbreak of the world war one.

As a result many were heavily used or upgraded and examples in good condition are difficult to find.



64

64
PATHÉ KOK, CIRCA 1913

Pathé Frères, Paris; 28mm, leather covered wood-body, hand-cranked, leather carrying strap, maker's wood and brass winding handle, 120 metre film capacity, folding Newton-type viewfinder, spirit-level, side with inset Pathé brass medallion numbered 852 film length dial with silvered scale calibrated from 0-120m, film punch plunger, the internal mechanism with baseboard stamped 24 with a double claw movement with 18-tooth sprockets, a co-axial spool arrangement, a velvet lined film gate, a round metal spool box, sprung steel drive belt for take-up spindle from sprocket shaft, the shutter mechanism with a cam/shuttle claw arrangement and a flywheel shutter activating a geared chain mechanism, plate stamped 18, a Special-Cinema-anstigmat f/4.5 45mm. lens no. 125867

Estimate £2,500-3,500

US\$3,700-5,100
€4,000-5,600

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 1, no.223.

28mm. film was introduced by Pathé in 1912 as the first successful safety film for home, industrial and educational use. For projection a 'mixed perforation' arrangement was used so that the film could not be shown back to front or out of frame; however, regular perforations were normally used for filming. This camera uses the classic Pathé claw movement which evolved from the Lumière's Cinématographe.



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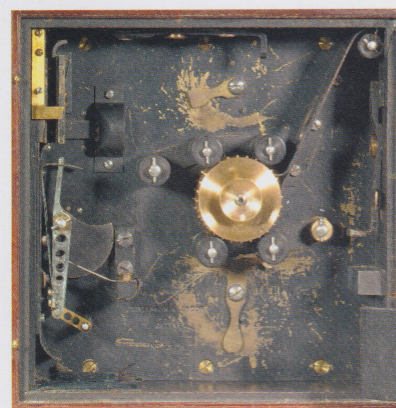
PRESTWICH MODEL 4, CIRCA 1898

Prestwich Manufacturing Co., London; 35mm., hand-cranked, in polished Cuban mahogany with fine dovetail construction with original brass and wood winding handle, footage counter with silvered dial, brass fittings, 500ft. film capacity, two detachable mahogany pulley-operated film magazines, the mechanism with a centrally-mounted 28-tooth single sprocket movement with two double roller sprocket guards, intermittent movement activated by a claw mechanism, direct through the film focusing, interior plate stamped PRESTWICH MANUFACTURING CO TOTTENHAM LONDON PATENT NO. 1578, with an *E. Krauss* Paris Zeiss Protar f/6.3 54mm. lens no. 33394

Estimate £8,000-12,000

US\$12,000-17,000

€13,000-19,000



65 (detail)

LITERATURE:

John Barnes (1992), *Filming the Boer War* p.110-111.

Stephen Herbert, (1996), *Who's Who of Victorian Cinema, A Worldwide Survey* p.53, 133.

Peter Ariel (1989), *Ariel Cinematographic Register*, Band 4, no. 1047.

John Barnes (1983), *Pioneers of British Film*, Vol.3, p.119-121.

John Alfred Prestwich (1874-1952) founded the Prestwich Manufacturing Company in 1895. He was an engineer of outstanding ability who constructed some of the finest cinematographic cameras during the last few years of the nineteenth century. He is best remembered today outside of film circles for the JAP motorcycle engine which takes its name from his initials. He collaborated with William Friese Greene, another film pioneer, to make a camera and projector that reduced flicker.

The Prestwich Model 4 was one of four different models introduced in 1898. It was constructed on an entirely different principle from previous cameras. It was equipped with the newly patented claw movement (patent no. 17,831 of 1898) and had a single centrally-placed sprocket, moving continuously and acting as a combined feed and take-up sprocket, a function generally performed until then by an upper and lower sprocket. John Barnes describes it as a beautifully made high precision instrument which could also serve as a printer. It had a film capacity of 500ft, the magazines could be detached and attached in daylight, focussing was directly through the film, and was so advanced in design that it was the pride of the company who featured it predominantly in most of their advertising.



66

Ω66

CINEMATOGRAPHIC CAMERA, CIRCA 1910

Lucien Prevost, Paris; 35mm., hand-cranked, leather covered wood-body, catch release for hinged top section with three internal 120-metre aluminium metal film magazines with velvet light traps (one used as a spare) original crank handle, film and frame counters with silvered scales, double-claw movement, sprung glass pressure plate, variable shutter, 2-sprocket 24-tooth mechanism, internal spare lens holders, with brass plaque engraved *Lucien Prévost Ingénieur-Mécanicien 54 Rue Philippe-de-Girard. Paris MÉCANIQUE de PRÉCISION Machines Cinématographiques*, with a *Bausch & Lomb Optical Co Rochester*, Tessar 1-inch 50mm. lens no. 3168968, in an original leather carrying case

Estimate £6,000-9,000

US\$8,800-13,000

€9,600-14,000

Buster Keaton humorously uses a similar camera in the 1928 M.G.M., film *The Cameraman*. However the camera was already outdated by the time the film was produced, and the joke involves Keaton using a Prevost camera alongside Harold Goodwin who uses an Akeley which is which was one of the most advanced newsreel cameras of its time. Surprisingly Prevost is not listed in the Ariel register but is cross referenced as a maker in a Paris business directory.



67

67

CINOSCOPE, CIRCA 1923

Syndicat Industriel Cinoscope, Paris; 35mm., hand-cranked, leather covered metal body, two round internal film cassettes with light traps, two crank sockets, film length metre, prong viewfinder, wire frame film support for projection, the mechanism with a double-gang 12-tooth sprocket movement, left sprocket with a twin roller guard, right sprocket has lifting grooved guard, doubles as a film pressure plate, with removable aperture cover, 4-arm Maltese-cross intermittent sprocket movement stamped no. 66"OR 99" to allow film exit during projection, the inside of door stamped CONTROLLED NO. 1799 S.I.C., with a *C.P. Goerz, Berlin Kino-Hypar* f/3 5.5cm. lens no. 568347, in a leather carrying case, with original winding handle

Estimate £300-500

US\$440-730

€480-800

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographica Register*, Band 1, no. 255, Band 4, 901-902.

A dual-purpose camera-projector manufactured for the amateur market. It was marketed in France and Italy at just the time when more compact and easier to use amateur 16mm. and 9.5mm. systems were being launched, e.g., the 9.5mm. Pathé of 1922-23. These factors may have hindered the success of this camera, and as a result is relatively scarce to today.

68

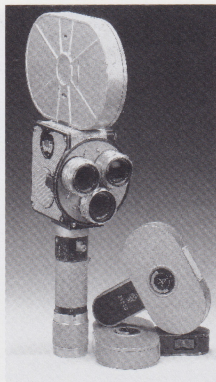
PENTAFLEX 16, CIRCA 1955

VEB., Dresden, Germany; 16mm., cast metal body stamped no. 008129, variable speed grip motor, with a 200ft. capacity external film magazine, a turret mount holding a *Carl Zeiss, Jena Biotar* f/1.4 50mm. lens no. 6768952, a *Carl Zeiss, Jena Biotar* f/1.4 25mm. lens no. 6768462 and a *Jena* f/2.8 12.5cm. lens no. 4121790

Estimate £200-300

US\$300-440

€320-480



69

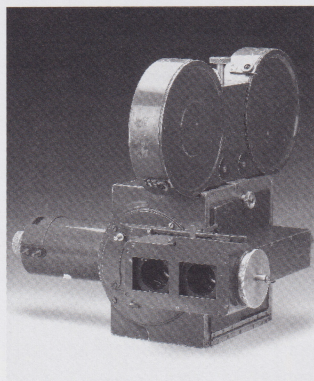
69 **PENTAFLEX 16, CIRCA 1955**

VEB., Dresden, Germany; 16mm., variable speed grip motor, body stamped 006758, with eye-level viewfinder, two 30-metre and one 120-metre external film magazines, a turret lens mount holding a Jena f/1.4 28mm. lens no. 4801660, a Jena f/1.4 50mm. lens no. 5951979, and Jena f/2.8 125mm. lens no. 4797573, cable and maker's fitted case

Estimate £250-350

US\$370-510

€400-560



70

70 **VINTEN HS300, CIRCA 1950**

Vinten Ltd., London; 35mm., with a detachable electric motor, blue-painted aluminium case stamped no. 116, with 400ft. film capacity, external film magazine, frame speed gauge calibrated up to 300f/sec, pressure gauge, film length counter, two-pin double claw movement, a matched viewfinder and taking lens pair comprising a Dallmeyer Anastigmat Super-Six f/1.9 1½in. viewing lens no. 475508, and a Dallmeyer Anastigmat Super-Six 1½in. taking lens no. 475516, in a fitted carrying case

Estimate £400-600

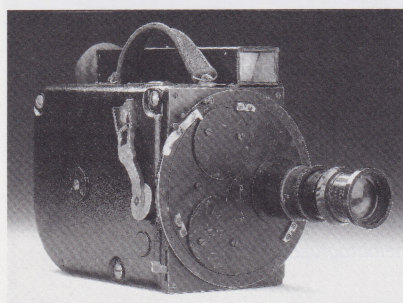
US\$590-870

€640-960

LITERATURE:

Stuart Sanson/Luke Vinten (1992), *The History of Vintens 1910-1992*.

HS300's were used for a variety of applications, the most famous of these being the film of the Barnes Wallis bouncing bomb tests during the second world war. They were also used for recording tests on atom and hydrogen bombs, aero-engine, ejector seat, parachute development, and study of high-voltage electric sparks. Developed over a period of three years by Vintens, the HS300 could be run at speeds up to 300 frames per second. The design included an oil pump and cooler to pressure-feed oil to the crankshaft, to avoid overheating.



71

71 **NORMANDIE MODEL K, CIRCA 1944**

Vinten Ltd., London; 35mm., spring-wound motor, repainted body, 80-ft film capacity, viewfinder, mechanism with a single aluminium 24-tooth sprocket, two double roller sprocket guards, single arm claw movement, reciprocating arm moves pressure plate with each frame, co-axial film arrangement, roller set at angle to feed film from rear of chamber to front chamber, pulley wheel behind sprocket drives, by sprung metal belt, pulley wheel on take up, back of camera with metal plate stamped VINTEN MODEL 'K' CAMERA BODY REF NO. MK1 SERIAL NO. 38, turret lens mount holding a Dallmeyer London, 6in. f/4.5 Telephoto lens no. 267234

Estimate £250-350

US\$370-510

€400-560



72

72 **NORMANDIE MODEL K, CIRCA 1944**

Vinten Ltd., London; 35mm., spring-wound motor, green painted body, with 80-ft film capacity, leather carrying handle, viewfinder, mechanism with a single aluminium 24-tooth sprocket with two double roller sprocket guards, single arm claw movement, mechanism plate stamped no. 178, reciprocating arm moving pressure plate with each frame, co-axial film arrangement, roller set at angle to feed film from rear of chamber to front chamber, pulley wheel behind sprocket drives by sprung metal belt, pulley wheel on take up, back of camera with metal plate stamped VINTEN MODEL 'K' CAMERA BODY REF NO. MK1 SERIAL NO. 178, with a 3-lens turret-mount holding a Dallmeyer, London 6in. f/4.5 telephoto lens no. 424537 with tube engraved 178 and '15- INF, a Taylor-Hobson Cooke Panfo Anastigmat 2in. 50mm. f/2.8 lens no. 287649 with tube engraved TAYLOR-HOBSON PANFO Regd. Brit and US Patt Off '2 - INF, and a Taylor-Hobson Cooke Speed Panchro 345mm. f/2 lens no. 287017 with tube engraved TAYLOR-HOBSON '3 - INF

Estimate £700-1,000

US\$1,100-1,500

€1,200-1,600

LITERATURE:

Peter Ariel (1989), *Ariel Cinematographica Register*, Band 2, no. 428.



73

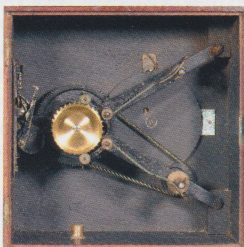
73
TROPICAL CINEMATOGRAPHIC CAMERA, CIRCA 1914

Williamson Kinematograph Co Ltd, London, 35mm., hand-cranked polished teak wood case of dovetail construction and a brass reinforced body stamped no. 88, the lens panel with metal plaque stamped WILLIAMSON KINOMATOGRAPH CO LTD MANUFACTURERS & SHIPPERS 28 DENMARK ST, CHARING CROSS RD. W.C., folding Newton-type viewfinder, protruding threaded crank-shaft, wooden and brass crank-handle, leather carrying strap, two internal 200ft. capacity wooden film magazines with brass fittings and light traps, internal chamber with 32-tooth brass sprocket with two sprung sprocket guards, gears from crank connected to a disc fitted double claw movement, brass gate with simple sprung pressure plate, brass roller, leather drive belt to film take-up spindle, two blade shutter geared so that one blade covers one film frame pulldown and one revolution of the crank gives eight frames, brass bound *Taylor-Hobson* Anastigmat 2-inch f/3.5 lens no. 324228, helical slot marked 5ft-Inf

Estimate £1,500-2,000

US\$2,200-2,900
€2,400-3,200

'Tropical' cameras constructed in teak were designed to withstand extreme heat and humid conditions, due to the robust qualities of the wood.



74 (detail)



74

74
CINEMATOGRAPHIC CAMERA NO.1, 1912 MODEL

Williamson Kinematograph Co Ltd., London; 35mm., hand-cranked, polished mahogany body, brass reinforced corners, folding Newton-type viewfinder, wooden and brass original crank-handle, carrying strap, footage counter reset button, safety window for viewing footage counter, single 32-tooth sprocket mechanism, two guide rollers, two sprung pressure arms, double claw movement, with plate stamped WILLIAMSON CAMERA TYPE 4 PAT. APP. 24859/12, with an *Optis Paris* Anastigmat f/3.5 50mm. lens

Estimate £1,000-1,500

US\$1,500-2,200
€1,600-2,400

LITERATURE:

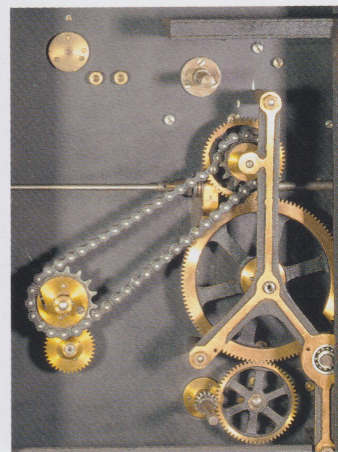
Peter Ariel (1989), *Ariel Cinematographic Register*, Band 4, no. 1107.
John Barnes (1983), *Pioneers of British Film*, Vol.3, p.41-44 & 209-212.

British patent number 24589 of 1912 was granted to James Williamson and Colin Martin Williamson for 'Improvements in the Construction of Cinematograph Cameras'. The patent was applied for on 30 October 1912 and accepted on 10 April 1913. The Williamson company made cinematographic movements for Houghtons and Houghton-Butcher, who sold them under the Ensign trade name. It seems likely that the mahogany camera casing was made by Houghtons themselves.

Although numbers stamped on ciné cameras of this period sometimes relate to the number in a particular batch rather than to sequential production numbers, the numbers blind-stamped onto the base of Williamson cameras seem to indicate the actual serial number. This example is clearly stamped '1', apparently indicating that this was the first example of the Model 4 (1912 patent) to be made.



75



75 (detail)

75 **WILLIAMSON CINEMATOGRAPHIC CAMERA, CIRCA 1918,**

Williamson Kinematograph Co Ltd., London; 35mm., hand-cranked, polished mahogany body, with double sprocket mechanism, double claw movement, two internal wooden film magazines, crank-handle, an *Optis* Paris Anstigmat f/3.5 50mm. lens, focusing adjustment 1m. to infinity, 0-400ft footage counter, the side with inset brass plaque inscribed W.K.CO.,LTD

Estimate £3,000-4,000

US\$4,400-5,800

€4,800-6,400

LITERATURE:

Stephen Herbert and Luke McKernan (1996), *Who's Who of Victorian Cinema: A Worldwide Survey* p.153-154.

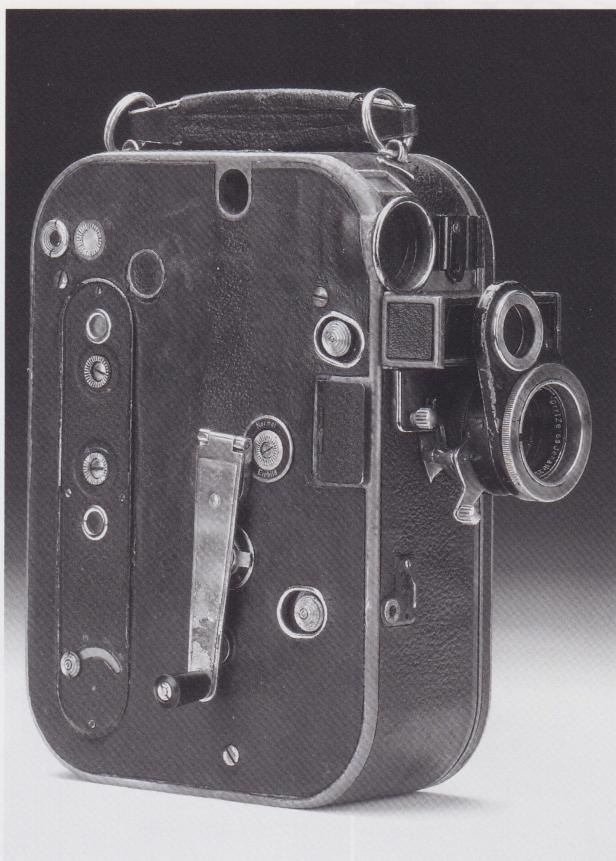
James Williamson (1855-1933) was a film producer, director, showman, inventor and manufacturer. He was born in Pathhead, Scotland, and raised in Edinburgh until 1868, and then in London where he was apprenticed to a chemist.

From 1877 Williamson lived in Easry, Kent, where he married and practised pharmacy until 1886, before relocating to Hove. Here he resumed the chemist's trade and sold photographic supplies. He took up lantern photography as a hobby, and practiced showmanship at local functions. His first exposure to

cinematography was through a circle of friends and neighbours which included the photographer and inventor William Friese Greene, pioneer cinematographers G.A. Smith and Esmé Collings, and machinist and engineer Alfred Darling. These associations would prove influential for him.

Williamson's first experiments in cinematography date from 1894, his first viable films from 1897. But it was only in 1898 that he went into the film business seriously, using a camera he invented with Darling's help. In October 1898 he issued a brief catalogue of films, followed a year later by a longer catalogue. His views on the proper use of the new medium were emphatic, personal and prophetic. Williamson was one of the chief pioneers of the film narrative, beginning with fictitious news items such as *Attack on a China Mission* in January 1901, in which he cut from one shot to another for dramatic effect, creating a primitive form of 'race against time'.

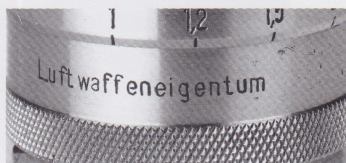
Williamson recruited actors from his own family and appeared in many of his own films. His output of films was never large compared with other film makers, probably because he was involved in several activities at once. Williamson continued to produce films until 1908 when he closed his commercial operation. In 1913 he revived his newsreel service, which failed in the early months of the First World War. Both his film processing plant in Barnet and his equipment works at Willesden, North London, were already in operation. Williamson made his already famous motion picture cameras here, and also a variety of specialist cameras including a gun camera which photographed the air battles of the two world wars.



76



76 (detail of lens)



76 (detail of lens)

76

MOVIKON 16, CIRCA 1936

Zeiss Ikon, Dresden, Germany; 16mm., with a metal body stamped no. W30898, spring-wound mechanism, an adjustment for 16-64fps, internal spool loaded film, eye-level and waist-level viewfinders, interchangeable lenses, a Carl Zeiss, Jena Sonnar f/1.4 2.5cm. lens no. 2559397 with barrel engraved *Luftwaffeneigentum*, a Carl Zeiss, Jena Sonnar f/2.8 5cm. lens no. 2766035 with barrel engraved *Luftwaffeneigentum*

Estimate £600-800

US\$880-1,200

€960-1,300

A small number of cameras with these markings were supplied to the German Air Force

END OF SALE

**THE NEXT SALE WILL TAKE PLACE ON 20th November:
Optical Toys, Magic Lanterns and Cameras**

FOR FURTHER INFORMATION ABOUT CHRISTIE'S CAMERA AUCTIONS PLEASE VISIT:

<http://www.christies.com/cameras>

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Conditions of Sale

The conditions set out below are the terms on which we contract, as auctioneers, with sellers and, as agent acting on behalf of sellers, with buyers. Buyers and sellers should read the conditions carefully, together with the explanation of cataloguing practice set out at the beginning of the catalogue. Buyers' attention is drawn in particular to clause 16 which limits our liability. For ease of reference, the conditions are divided into sections: Section A gives a background to some of the terms that are used in the Conditions generally; Section C to buyers; and Section D to both sellers and buyers.

A. BACKGROUND TO TERMS USED IN THESE CONDITIONS

1. In the conditions set out below, some terms are used regularly that need explanation. They are as follows:
 - “the Buyer” means the person with the highest bid accepted by the auctioneer;
 - “the Lot” means any item deposited with us for sale at auction and, in particular, the item or items described against any lot number in any catalogue;
 - “the Hammer Price” means the amount of the highest bid accepted by the auctioneer in relation to a Lot;
 - “the Buyer’s premium” means the charge payable by the Buyer as a percentage of the Hammer Price, at the rates set out in Section C, clause 15(a);
 - “the Reserve” means the amount below which we agree with the Seller that the Lot cannot be sold;
 - “Forgery” means a Lot constituting an imitation originally conceived and executed as a whole with a fraudulent intention to deceive as to authorship, origin, age, period, culture or source where the correct description as to such matters

is not reflected by the description in the catalogue and which at the date of the auction had a value materially less than it would have had if it had been in accordance with the description in the catalogue. Accordingly, no Lot shall be capable of being a Forgery by reason of any damage and/or restoration work of any kind (including repainting);

- “The Insured Value” means the amount that Christie’s in its absolute discretion from time to time shall consider to be the value for which a Lot should be covered by insurance.

C. BUYERS

12. CHRISTIE’S AS AGENT

As auctioneers, we act as agent for the seller. Unless otherwise agreed, sales of goods at our auctions result in contracts made between the Seller, through our agency, with the Buyer.

13. BEFORE THE SALE

- (a) Examination of goods
Prospective buyers are strongly advised to examine personally any goods in which they are interested, before the auction takes place. Condition reports are usually available on request. We provide no guarantee to the Buyer other than in relation to Forgeries, as explained in clause 1 of these Conditions of Sale.
- (b) Catalogue descriptions
Our cataloguing practice is explained in the pages preceding the catalogue entries. Statements by us in the catalogue or condition report, or made orally or in writing elsewhere, regarding the authorship, origin, date, age, size, medium, weight, attribution, genuineness, provenance, condition or estimated selling price of any Lot are merely

statements of opinion, and are not to be relied on as statements of definitive fact. Catalogue illustrations are for guidance only, and should not be relied on either to determine the tone or colour of any item or to reveal imperfections. Estimates of the selling price should not be relied on as a statement that this price is either the price at which the Lot will sell or its value for any other purpose.

Many items are of an age or nature which precludes their being in perfect condition and some descriptions in the catalogue or given by way of condition report make reference to damage and/or restoration. We provide this information for guidance only and the absence of such a reference does not imply that an item is free from defects or restoration nor does a reference to particular defects imply the absence of any others.

(c) Buyers Responsibility

Buyers are responsible for satisfying themselves concerning the condition of the goods and the matters referred to in the catalogue description.

14. AT THE SALE

(a) Refusal of admission

Our sales take place on our own premises or premises over which we have control for the sale, and we have the right, exercisable at our complete discretion, to refuse admission to the premises or attendance at an auction.

(b) Registration before bidding

Every prospective buyer should complete and sign a registration form and provide identification before making a bid at auction. Prospective buyers should be aware that we usually require buyers to undergo a credit check.

(c) Bidding as Principal

When making a bid, prospective buyers will be accepting personal liability, unless it has been agreed in writing, at the time of registration, that a bidder is acting as agent on behalf of a third party acceptable to us. Buyers' details cannot be changed once the invoice is printed at the end of the sale.

(d) Commission Bids

If a prospective buyer gives us instructions to bid on his behalf, by using the form printed after the catalogue entries, we shall use reasonable efforts to do so, provided these instructions are received not later than 24 hours before the sale. If we receive commission bids on a particular Lot for identical amounts, and at auction these bids are the highest bids for the Lot, it will be sold to the person whose bid was received first. Commission bids are undertaken subject to other commitments at the time of the sale, and the conduct of the sale may be such that we are unable to bid as requested. Since this is undertaken as a free service to prospective buyers on the terms stated, we cannot accept liability for failure to make a commission bid. Prospective buyers should therefore always attend personally if they wish to be certain of bidding.

(e) Telephone Bids

If prospective buyers for a Lot expected by us to realise at least £2,000 make arrangements with us not less than two clear days before the sale, we shall use reasonable efforts to contact the bidders to enable them to participate in bidding by telephone, but in no circumstances will we be liable to either the Seller or any prospective Buyer as a result of failure to do so. We may vary the amount referred to above at our sole discretion.

(f) Currency Converter

At some auctions, a currency converter will be operated, based on the one month forward rates of exchange quoted to us by Lloyds TSB Bank plc at opening on the date of the auction. Bidding will however take place in sterling. The currency converter is not always reliable, and errors may occur beyond our control either in the accuracy of the Lot number displayed on the converter, or the foreign currency equivalent of sterling bids. We shall not be liable to the Buyer for any loss suffered as a result of the Buyer following the currency converter, rather than the sterling bidding.

(g) Video images

At some auctions there will be a video screen. Mistakes may occur in its operation, and we cannot be liable to the Buyer regarding either the correspondence of the image to the Lot being sold or the quality of the image as a reproduction of the original.

(h) The auctioneer's discretion

The auctioneer has the right at his absolute discretion to refuse any bid, to advance the bidding in such manner as he may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of error or dispute, to put an item up for bidding again.

(i) Successful bid

Subject to the auctioneer's discretion, the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the Seller and the Buyer.

15. AFTER THE SALE

(a) Buyer's Premium

In addition to the Hammer Price, the Buyer must pay us the Buyer's premium at a rate

of 17.5% of the first £50,000 of the Hammer Price plus 10% of any sum in excess of £50,000.

(b) Value Added Tax

Value Added Tax is always payable on the premium. It may also be payable on the Hammer Price, if the Lot has been marked with a sign to that effect in the catalogue. It may be refunded on proof of export from the European Union.

For information regarding VAT refunds, please ask at cashiers.

(c) Payment

The Buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made prior to the sale and then pay the full amount due (comprising the Hammer Price, the Buyer's premium and any applicable value added tax) within two days after the date of the sale.

The Buyer will not acquire title to the Lot until all amounts due to us have been paid to us, even in circumstances where we have released the Lot to the Buyer.

All payments by mail, bank transfer, etc. must be made in sterling. Payments made in person at our cashiers' office may also be made in certain foreign currencies, in which case the cashier will advise the amount payable at the time of payment.

The following methods of payment are available:

Cash, Cheque, Eurocheque, Sterling bank draft, Direct bank transfer in Sterling, Credit card (Visa and Access/Mastercard), Debit cards (e.g. Switch, Connect, etc.)

All payments should either enclose the tear-off strip at the bottom of the invoice or should quote the invoice number and the purchaser's name

Conditions of Sale

(and Christie's client account number, if any).

Cheques and drafts should be made payable to:

Christie's South Kensington Ltd.

Bank transfers should be made to:

Lloyds TSB Bank plc, 72 Lombard Street, London EC3P 3BT.

Sort code: 30-00-02 for the account of Christie's South Kensington Ltd.

A/C No. 0092326.

Bank transfers clear as soon as our bank receives funds. Please allow 4/5 days for bank transfers from overseas banks to arrive with Lloyds Bank, City Office.

Payments by VISA and ACCESS/MASTERCARD will be subject to a surcharge of 1.5% of the total amount payable. There is no surcharge for UK debit card payments. Non UK debit cards are subject to the 1.5% surcharge.

Purchases can only be released when payments have cleared.

Sterling cheques drawn on UK banks and supported by a cheque card valid for the amount due can be cleared immediately. All other sterling cheques drawn on UK banks will generally clear on the fifth working day after receipt.

Eurocheques for sums under £200, supported by a valid Eurocheque card, can be cleared immediately.

Eurocheques for sums over £200 and all other overseas cheques will generally take 2-4 weeks to clear.

Sterling bank drafts drawn on UK banks can generally be cleared immediately but bank drafts drawn on non-UK banks will take some time to clear.

Credit and debit card payments can be cleared immediately, subject to confirmation with the card issuer.

"Distance" payments can be accepted up to a limit of £5,000 per transaction. Please contact the Cashiers on 44 (0)20 7321 3124 for further information.

(d) Collection of Purchases

Unless we specifically agree to the contrary, we shall retain items sold until all amounts due to us, or to any other subsidiary of Christies International plc, have been paid in full. Items retained will be covered by our insurance from the date of sale for a period of two days or, if by then the goods have been collected, to the time of collection. After two days or from the time of collection, whichever is the earlier, the Lot will be entirely at the Buyer's risk.

(e) Packing and handling

We shall use all reasonable efforts to take care when handling a purchased Lot but remind the Buyer that after seven days or from the time of collection the Lot is entirely at the Buyer's risk.

(f) Recommended packers and shippers

Although we can suggest carriers if specifically requested, we cannot accept liability in this respect.

(g) Remedies for non-payment or failure to collect purchases

If the Buyer fails to make payment within two days, we shall be entitled to exercise one or more of the following rights or remedies:

- to charge interest at a rate not exceeding 2% per month on the full amount due to the extent it remains unpaid for more than seven days after the date of the auction;
- to set off against any amounts which we or any other subsidiary of Christies International plc may owe the Buyer in any

other transaction the outstanding amount remaining unpaid by the Buyer;

- to exercise a lien on any of the Buyer's property which may be in our possession for any purpose and, following 14 days' notice to the Buyer of the amount outstanding and remaining unpaid, arrange the sale of such property and apply the proceeds in discharge of the amount outstanding to us.

- where several amounts are owed by the Buyer to us or any other subsidiary of Christies International plc in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the Buyer so directs;

- to reject at any future auction any bids made by the Buyer or on his behalf or obtain a deposit from the Buyer before accepting any bids.

If the Buyer fails to make payment within fourteen days, we shall in addition be entitled:

- to issue proceedings on behalf of the Seller against the Buyer to recover the full amount due, together with the costs of such proceedings on a full indemnity basis and with interest, charged at 4% per annum above Lloyds TSB Bank plc Base Rate;

- to cancel the sale of the Lot or any other item sold to the Buyer at the same or any other auction;

- to arrange a resale of the Lot, publicly or privately, and, if this results in a lower price being obtained, claim the balance from the Buyer together with any costs incurred in connection with the Buyer's failure to make payment.

(h) Failure to collect

Where purchases are not collected within seven days after the sale, whether or not payment has been made, we shall arrange storage at the Buyer's expense, and only release the items purchased after payment has been made in full of storage, removal, insurance and any other costs incurred, together with payment of all other amounts due to us.

16. EXTENT OF OUR LIABILITY

We have an obligation to refund the Buyer in the circumstances set out in clause 17. However, neither the Seller nor we, nor any of our employees or agents, are responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or provenance of any Lot nor for any other errors of description or for any faults or defects in any Lot. Neither the Seller, ourselves, our employees or agents, give any guarantee in respect of any Lot. Any warranty of any kind whatsoever is excluded by this clause.

17. REFUND IN THE CASE OF FORGERY

A sale will be cancelled, and the amount paid refunded to the Buyer if a Lot sold by us proves to have been a Forgery. We shall not however be obliged to refund any amounts if either (a) the catalogue description at the auction date corresponded to the generally accepted opinion of scholars or experts at that time, or fairly indicated that there was a conflict of opinions; or (b) it can be demonstrated that the Lot is a Forgery only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of the auction was unreasonably

expensive or impracticable or likely to have caused damage to the Lot.

Furthermore, the Buyer should note that this refund can be obtained only if the following conditions are met:

i. the Buyer must notify us in writing, within five years of the auction date, that in his view the Lot concerned is a forgery; ii. the Buyer must then return the item to us within fourteen days, in the same condition as at the auction date; and iii. as soon as possible following return of the Lot, the Buyer must produce evidence satisfactory to us that the Lot is a Forgery and that he is able to transfer good title to us, free from any third party claims. Please note that for musical instruments bows, the Buyer must notify us in writing, within fourteen days of the auction date, that in his view the Lot concerned is a Forgery or a composite pieces (i.e spliced). A sale will be cancelled, and the amount paid refunded to the Buyer, if such a Lot sold by us proves to have been a Forgery or a composite piece. We shall not, however, be obliged to refund any amounts if (a) the Lot contains items other than musical instrument bows; or (b) it can only be established on removal of the lapping that the bow is a Forgery or a composite piece. In no circumstances shall we be required to pay the Buyer any more than the amount paid by him for the Lot concerned and the Buyer shall have no claim for interest. The benefit of this guarantee is not capable of being transferred, and is solely for the benefit of the person to whom the original invoice was made out by us in respect of the Lot when sold and who, since the sale, has remained the owner of the Lot without disposing of any interest

in it to any third party.

We shall be entitled to rely on any scientific or other process to establish that the Lot is not a Forgery, whether or not such process was used or in use at the date of the auction.

This condition does not apply to coins, medals or jewellery.

D. CONDITIONS APPLICABLE TO BOTH BUYERS AND SELLERS

18. COPYRIGHT

The copyright in all images, illustrations and written material relating to a Lot is and shall remain at all times our property and shall not be used by the Buyer nor anyone else without our prior written consent.

19. NOTICES

Any notice given under these Conditions is to be in writing and, if given by post, will be taken to have been received by the addressee on the second working day after posting or, if the addressee is overseas, on the fifth working day after posting.

20. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part may be discounted and the rest of the conditions shall continue to be valid and enforceable to the fullest extent permitted by law.

21. LAW AND JURISDICTION

These Conditions of Sale are subject to English law, which shall apply to their construction as well as to their effect. For our benefit, the Seller and the Buyer submit to the exclusive jurisdiction of the English courts.

POUR LA PREMIÈRE FOIS EN PROVINCE

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